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TITLES.

By FR. NIECKS.

SHOULD there be any one doubtful of the importance of titles, let him ask a publisher or a theatrical manager. "What's in a name? That which we call a rose by any other name would smell as sweet." Thus speaks the inexperienced Juliet, not the wise Shakespear. The latter has proved by his practice that he was aware of the value of a good title. Indeed, the study of the titles of his plays may be recommended to incipient authors. In the historical plays the name of the chief personage is weighty and impressive enough to stand by itself. But now observe how cunningly he devises titles for his other plays: *The Winter's Tale*; *Othello, the Moor of Venice*; *The Tempest*; *Measure for Measure*; *Twelfth Night*, or *What You Will*; *All's Well that Ends Well*; *Much Ado About Nothing*; *As You Like It*; &c. In proportion, however, to the importance of good titles is the difficulty of devising them. "If it were inquired of an ingenious writer," says I. D'Israeli, "what page of his work has occasioned him most perplexity, he would often point to the *title-page*." The title is generally the last thing settled about a composition, literary or other; and, even when settled, it is often again and again changed before the work is made public. Nor need we wonder at this. Many a work has failed under one title and succeeded under another. Again, not a few works owe their success almost entirely to their titles. Of course, such a success can only be transient. But if, on the one hand, a well-chosen title, unaided by the contents of the work, can bring about a transient success, an ill-chosen title may, on the other hand, cause the best work not only to be temporarily neglected, but even ignored for good and all.

There are fashions in titles as in other things, and in titles, as in other things, fashions cannot be disregarded with impunity. A comparison of the titles of novels of the present day with those of a hundred, fifty, or even ten years ago, will illustrate this. "The Muse's Gardin for Delights; or, the Fift Booke of Ayres only for the Lute, the Bass Violl, and the Voyce"; "A Musical Banquet, furnished with varietie of Delicious Ayres, collected out of the best authors"; and "Lachrymæ; or, Seaven Teares, figured in seaven passionate Pavans, with divers

other Pavans, Galliards, and Almands, set forth for the Lute, Viols, or Violins, in five parts," are musical titles of the first half of the seventeenth century, which are as little possible in the second half of the nineteenth as the following more piquant literary ones: "The Shop of the Spiritual Apothecary"; "The Sixpennyworth of Divine Spirit"; and "Some fine Baskets baked in the Oven of Charity, carefully conserved for the Chickens of the Church, the Sparrows of the Spirit, and the sweet Swallows of Salvation." But as fashions in dress reappear after a time, so also do fashions in titles. Strange as the above specimens may look and sound to us, something like them may be soon again offered to the public, and found acceptable. With regard to fashions, we have, however, to keep in mind that often—indeed, generally—more than one style is current at a time.

Were any one to write a history of musical titles, it would be found that the interest begins with the rise, and grows with the development of instrumental music. Indeed, there is very little scope for variety and ingenuity of invention in the naming of vocal compositions, the individual name being supplied by the underlying words, and the generic name by the poetic or musical form. By generic names I mean class names, such as mass, motet, hymn, concerto, canto, madrigal, frottola, villanella, canzone, balletto, &c., and number with them, for convenience' sake, such vague terms as concentus, harmonia, modulus, modulatio, and symphonia. Individual names, however, are not altogether absent. We find them on collections of vocal compositions, and quaint enough they sometimes are. I must make room for a few: "Thesaurus musicus" (Musical Treasury); "Promptuarium musicum" (Musical Magazine); "Musæ Sionia" (Sionian Muses); "Sertum musicalium" (Musical Garland); "Alauda sacra sive Psalmi per annum" (Sacred lark or Psalms for the year); "Paradisus musicus" (Musical Paradise); "Fioretti spirituali" (Spiritual Flowerets); "Symphonia Angelica" (Angelic Symphony); "Triacca musicale" (Musical Medicine [lit., treacle]); "Geistliches musikalisches Wein-Gärtlein" (Sacred Musical Vineyard); "Musikalisches Tafel-Confect" (Musical Table Sweetmeats); "Süßer Mandel-Kärnen erstes Pfund von ausgekarneten Salomonischen Liebesworten" (First pound of sweet almond kernels of picked Solomonic words of love);

"Lust- und Artzney-Garten des Königlichen Propheten David's" (Pleasure and Medicine Garden of the Royal Prophet David); "Funeral Teares for the Death of the Right Honorable the Earle of Devonshire: figured in seaven songs"; "Pammelia: Musick's Miscellanie; or, mixed varietie of Pleasant Roundelayes, and delightful Catches of III., IV., V., VI., VII., VIII., IX., X. parts in one. None so ordinary as musical, none so musical as not to all very pleasing and acceptable"; and "Melismata: Musick Phantasies fitting the Court, Citie, and Countrey Humours. To III., IV., and V. Voyces. 'To all delightful, except to the Spitefull; to none offensive, except to the Pensive.'

Before I proceed to the titles of instrumental compositions, I must parenthetically remark that in saying that the interest of a history of musical titles would begin with the rise, and grow with the development of instrumental music, I was thinking of the general human interest, for from the musico-historical point of view the titles of the early vocal compositions are often of the greatest importance, and consequently of the greatest interest to investigators of the growth of the art.

The earliest instrumental compositions that have come down to us are of the fifteenth century. But they show a very low degree of development. Considerable progress was made in the sixteenth century, especially in the playing of and writing for instruments of the lute family and keyboard instruments. The names of Judenkunig, Gerle, Schlick, Ammerbach, B. Schmid, and Claudio Merulo rise up in one's mind in thinking of the instrumental achievements of this period. For a long time instrumental music did little more than follow in the steps of vocal music—was, indeed, to a large extent, so to speak, merely a duplicate of it—as is evident not only from the style of the music, but also from innumerable titles, which set forth that the compositions in question may be either sung by voices, or played by instruments. Instrumental music accomplished its emancipation only gradually. It began to assert its independence, or rather to make a modest claim to some slight degree of liberty, by introducing divisions and ornamentations into originally vocal music. In as far as early instrumental music was not simply vocal music arranged, or perhaps only scored, for instruments, it consisted for the most part of dances, which, however, were not always intended for dancing.

Even when independence had been attained the titles of instrumental music were in the main generic, and individual only in the case of collections. In the earlier periods of its development we meet frequently in titles with the word tablature, or one of its foreign equivalents (Lat., *Tabulatura*; Ger., *Tabulatur*; It., *Intavolatura*). Tablature in the widest sense means "notation;" in the restricted sense, certain kinds of notation in which the pitch of the notes is indicated by numbers or letters, and the time by other signs. In some titles the word "tablature," or phrase "book of tablature," is accompanied only by the name of the instrument or names of the instruments for which the music is intended; but in most it is followed by an exposition of the contents. Of the former class is a Venetian publication of 1507, entitled "Intabulatura de Lauto;" of the latter class, another Venetian publication of 1508, entitled, "Intabulatura de Lauto. Libro Quarto: Padoane diverse. Calate a la spagnola. Calata a la taliana. Tastar de corde con li soi recercar drietra. Frottola. Joanambrosio."\* In this country tablature

was distinguished from prick-song, which is our common musical notation. So we read on the title-page of an English publication of 1605: "The First Part of Ayres, French, Polish, and others together, some in Tabliture, and some in Prick-Song. With Pavines, Galliards, and Almaines for the Viole de Gamba alone, and other Musick Conceites for two Base Viols, expressing five partes, with pleasant reportes one from the other, and for two Leero Viols, and also for the Leero Viole with two Treble Viols, or two with one Treble. Lastly, for the Leero Viole to play alone, and some Songs to bee sung to the Viole, with the Lute, or better with the Viole alone. Also an invention for two to play upon one Viole. Composed by Tobias Hume, Gentleman, London. Printed by John Windet, dwelling at the signe of the Crosse Keyes at Powle's Wharfe, 1605." In the course of perusing this lengthy exposition the reader may have begun to suspect that I quoted it for something else than the words tablature and prick-song, and if he has done so he was right. Indeed, I wished to exemplify the long-windedness of titles which flourished in the sixteenth, seventeenth, and early part of the eighteenth centuries. The Italians and French, however, were not in this respect such great offenders as the English, who, if they were surpassed at all, were surpassed by none but their German cousins. Of the style of the latter I must now give the reader a taste: "Orgel oder Instrument Tabulatur. Ein nützliches Büchlein, in welchem notwendige erklärung der Orgel oder Instrument Tabulatur sampt der Application. Auch fröhliche deutsche Stücklein vnd Muteten, etliche mit Colaraturen abgesetzt, Desgleichen schöne deutsche Tentze, Galliarden vnd Welsche Passometzen zu befinden, etc. Desgleichen zuvor in offenem Druck nicht ausgangen. Jetzundt aber der Jugend vnd anfahenden dieser Kunst zum besten in Druck vorfertiget, durch Elias Nicolaum, sonst Ammerbach genandt, Organisten zu Leipzig in S. Thomas Kirchen. Mit fleis vom Autore selbs vbersehen vnd Corrigirt. Gedruckt zu Leipzig, durch Jacob Berwalds Erben, Anno 1571." This may be translated thus: "Organ and Instrument Tablature. A useful little book, in which will be found the necessary explanation of the organ and instrument tablature, together with the application; also merry German pieces and motets, some noted down with *colorature*: likewise beautiful German dances, galliards, and Italian passamezzi, &c., such as has not previously been published; but now put into print for the advantage of the young and tyros, by Elias Nicolaus, otherwise called Ammerbach, organist in Leipzig at St. Thomas's Church. With diligence revised and corrected by the author himself. Printed at Leipzig, by the heirs of Jacob Berwald, in the year 1571." I must quote one more title of this description, one of another famous publication of that century: "Zwei Bücher Einer Neuen Kunstlichen Tabulatur auff Orgel vnd Instrument.\* Deren das Erste auss-erlesene Moteten vnd Stuck zu sechs, fünf vnd vier Stimmen auss den Kunstreichensten vnd weitberümbtesten Musicis vnd Componisten dieser vnser zeit abgesetzt. Das Ander Allerley schöne Deutsche, Italienische, Frantzösische, Geistliche vnd Weltliche Lieder, mit fünf vnd vier Stimmen, Passemazo, Galliarden vnd Tantz in sich begreift. Alles inn ein richtige bequemliche und artliche Ordnung, deren dergleichen vormals nie im Truck aussgangen, Allen Organisten vnd angehenden Instrumentalisten zu nutz vnd der Hochloblichen Kunst zu Ehren, auffs Neue zusammengebracht, colloriret vnd vbersehen. Durch Bernhart Schmid, Burger vnd Organisten zu Strassburg.

\* The padovana and calata are old dances; frottola is a kind of song or ballad; recercar (i.e., ricercare), an instrumental form (mostly fugal, although not in this instance); *tastar de corde* may be translated *prelude*; *taliana* is equivalent to *italiana* (Italian), *intabulatura* to intavolatura, *drietra* to *drietra* (after). Joanambrosio is the Christian name of the composer, Daiza.

\* "Instrument," in this and the preceding title, has the meaning of keyboard instruments other than the organ.

Gedruckt zu Strassburg, bei Bernhart Jobin, 1577." Here is an English rendering of this grand programme: "Two books of a new ingenious tablature for the organ and instrument. Of which the first contains choice motets and pieces for six, five, and four parts of the most clever and far-famed musicians and composers; the other all sorts of beautiful German, Italian, French, sacred and secular songs, for five and four parts, passamezzo, galliard, and dances. All this in a right commodious, and proper order. The like of which has never been printed and published. Anew collected, coloured [*i.e.*, provided with *colorature*], and revised. By Bernhart Schmid, citizen and organist of Strassburg. Printed at Strassburg, by Bernhart Jobin, 1577."

Although the names of dances predominate in the titles of the earlier instrumental music, there is nevertheless in them, besides the names of vocal forms, a goodly proportion of names of purely instrumental forms, such as sonata, fantasia, canzone, ricercare, capriccio, partita (in the sense of variation), toccata, intrada, preludium, lesson, consort, &c. As I have said before, the names of compositions are, for the most part, generic, and individual almost only in the case of collections. These individual names of collections of instrumental compositions are no less curious than those of collections of vocal compositions. I shall, therefore, quote a few of the former, as I have already done of the latter. Here they are: "Silva musicale" (Musical Woods); "Flores musicæ" (Musical Flowers); "Deliciae musicale" (Musical Delights); "Erstlinge musicalischer Blumen" (First musical Flowers); "Prothimia suavissima sonatarum suavissimorum" (Sweetest readiness of sweetest sonatas); "Sacro-profanus Concertus musicus fidum aliorumque instrumentorum" (Sacro-profanus musical symphony of stringed and other instruments); "Armonico tributo, cioè Sonate de Camera a pocchi o a molti strumenti" (Harmonic tribute, that is, chamber sonatas, for few or many instruments); "Le Journal du Printemps, consistant en Airs et Balets en cinq parties et les Trompettes à plaisir" (The Journal of Spring, consisting of airs and ballets in five parts, and the trumpets at pleasure); and "Organisch-instrumentalischer Kunst-, Zier-, und Lust-Garten, in x. Toccaten, VIII. Magnificat sammt darzu gehörigen Präambulis, Versen, and Clauseln, nebst drei variirten Arien für die Orgel" (Art, ornament, and pleasure garden, in ten toccatas, eight magnificats, together with the thereto belonging preludes, verses, and clauses, and also three varied arias for the organ). Some of these titles bring us near the end of the seventeenth and beginning of the eighteenth century, a period at which in the history of musical titles, revolutionary occurrences of the greatest importance have to be recorded. The relation of this part and the rest of the story I have to tell must, however, stand over till next month.

(To be continued.)

#### NOTES ON MUSICAL BOOKS AND WRITERS.

##### INTRODUCTION.

THE musician who knows the history of his art is cosmopolitan in his tastes. Whatever predilection he may have for one period more than another—and it is simply following the bent of human nature to find himself attracted by the productions of one particular generation—he cannot be bigoted. If he has learned to value the labours of successive orders of musicians, and to estimate properly the relation the one bears to the other, he cannot but be the better for his knowledge, and the wiser for his want of undue prejudice. An acquaintance with the nature of the several steps by which present perfection has

been gained leads to a more complete appreciation of existing inheritances. It is the custom of the day for men to write books, and not always to read those which have been written. It was once the fashion for men to collect books, and to leave them in security upon their shelves, and so to be satisfied.

##### BOOK COLLECTORS.

Even now there are many possessors of collections of volumes on various subjects, not necessarily musical, who know no more concerning them than that which can be gleaned from the inscriptions on the backs. These are book misers; and while the less fortunate may envy them the possession of their treasures, their envy is mingled with pity for them, because they hoard uselessly, and thus suppress knowledge.

If a man loves his books, let him by all means clothe them with the richest garbs his fortune or his fancy may devise; but let them be accessible. Let them not be kept in undisturbed repose "in gilded security upon an unattainable shelf," locked from the touch if not from the gaze of all but the owner. Let the owner himself, if he possess things which the less fortunate sigh for in vain, tell something about his treasures.

Knowledge to be useful must be distributed. The source of that knowledge will command respect. Men look with feelings of reverence upon the bubbling origin of a mighty river they have hitherto known only at that point where its broadened bosom nourishes wealth and prosperity. The value and charm of rare books is increased by the spread of information concerning them.

##### ISAAC D'ISRAELI ON BOOKS.

The elder D'Israeli, in his "Curiosities of Literature," speaking of the mere gatherers together of books, says:—"Some collectors place all their fame on the *view* of a splendid library, where volumes, arrayed in all the pomp of lettering, silk linings, triple gold bands, and tinted leather, are locked up in wire cases, and secured from the vulgar hands of the *mere reader*, dazzling our eyes like Eastern beauties peering through their *jalouses*!" La Bruyère has touched on this mania with humour:—"Of such a collector, as soon as I enter his house, I am ready to faint on the staircase, from a strong smell of morocco leather. In vain he shows me fine editions, gold leaves, Etruscan bindings, and naming them one after the other, as if he were showing a gallery of pictures!—a gallery, by-the-bye, which he seldom traverses when *alone*, for he rarely reads; but me he offers to conduct through it! I thank him for his politeness, and as little as himself care to visit the tan-house which he calls his library."

"Lucian has composed a biting invective against an ignorant possessor of a vast library, like him who in the present day, after turning the pages of an old book, chiefly admires the date. Lucian compares him to a pilot, who was never taught the science of navigation; to a rider who cannot keep his seat on a spirited horse; to a man who, not having the use of his feet, would conceal the defect by wearing embroidered shoes; but, alas! he cannot stand in them. He ludicrously compares him to Thersites wearing the armour of Achilles, tottering at every step; leering with his little eyes under his enormous helmet, and his hunchback raising the cuirass above his shoulders. Why do you buy so many books? You have no hair, and you purchase a comb; you are blind, and you will have a grand mirror; you are deaf, and you will have fine musical instruments! Your costly bindings are only a source of vexation, and you are continually discharging your librarians for not preserving them from the silent invasion of the worms, and the nibbling triumphs of the rats."

## ENEMIES OF BOOKS.

The worm, the rat, and mildew are no the worst enemies of books. Their most deadly foe is he who spares no cost to become the owner of a precious volume, and having it once in his hands, neither looks at it again himself, nor suffers others to become acquainted with its contents.

## VALUE OF BOOKS.

It has been said that if a book is of permanent value from a literary point of view it is never scarce or uncommon—that constant reproduction places it at the disposal of all who desire to become acquainted with it. Still there are numbers of books of infinite value which cannot be reprinted. This is not because copies are unattainable, but because the matter of which they treat has served its purpose, and yielded to the pressure which they themselves have originated. These things are milestones on the road of progress. They are looked for eagerly as evidences of diminishing distances between the starting-point and the goal.

## CHARACTER OF OLD BOOKS.

Old books are the milestones on the roadway of historical fact. The historian may be compared to the traveller who has passed them all, and who marks the points of interest by which they are surrounded in relation to the general journey. Some may stand on bleak and barren spots, through which the wanderer hurries with fear, or, inspired by the melancholy surroundings, accelerates his footsteps in the hope of reaching more agreeable localities. Some may be worn and effaced by time, rough usage, overgrown with noisome weeds, or disfigured by lichens, mosses, or the damps of neglect. Others may be set up in places of picturesque beauty, and the solicitude of their guardians may have invested them with architectural significance. Now it may be a mere wooden sign-post silently rotting away uncared for and unrenewed; now it may be a thing on which rustic care or higher artistic labour has been expended; still their purpose is the same.

## THE PURPOSE OF OLD BOOKS.

They mark progress, and strange as it may seem, none regard them without some spark of interest, more or less bright and burning, glowing within the breast. They show how much has been done, and how much there is to do. They bind by a chain—sometimes pleasant, sometimes sad—the object of our journey. The hopes, the fears, the aspirations, the foreboding, the anticipations of joy or sorrow for which it has been undertaken, are all recalled by these indications of the successive stages of our onward way. We watch for them with curiosity or apprehension, and reaching the end of our progress, we congratulate ourselves upon having done so much, and in the security of rest and repose forget the emotions awakened in our breasts during our passage by the sight of once-respected monuments which now become unheeded stones. Their value and usefulness are none the less to those who follow, though we of the present day may need them no more. In the quiet ease after an ended journey we can contemplate with complacency the dangers overcome. A measure of gratitude is surely due to those who have gone before us, and who have helped to smooth the way we found so pleasant after we had traversed it.

## THE USE OF BOOKS.

The historian cannot neglect the monuments of the past without impairing his own credit. He may, it is true, often regard as irrelevant much of the work done by the old writers on art, and superciliously contemplate many

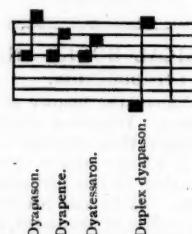
of the opinions they expressed. But their labours must not be forgotten; much of the satisfaction enjoyed in the present arises from the painful efforts of the past; and surely a measure of gratitude is due to those who helped to bring about the ease which is our inheritance. We must neither ignore the present nor be indifferent to the future in the contemplation of the productions of the past, but, on the contrary, we ought, being in the possession of higher means, to aim at more exalted results.

## STATEMENT OF THE PRESENT PURPOSE.

We propose from time to time, under the title which heads this article, to offer a few descriptions of old and rare books relating to the science and practice of music, in the belief that such a series of retrospective reviews will not be without interest or value—interest to those who have learnt “to despise not the day of small things,” and their value as an encouragement to the young student. The reader who has no more elevated design in reading but to amuse his mind will doubtless be not unwilling to make a slight acquaintance with the writers of the past, more especially as many of the books of which we propose to speak are seldom to be met with. The names and titles of some of the works may possibly be familiar to the readers of musical history, but the works may be strange. It may not be unprofitable to spend an occasional half hour in company with the books themselves, when the leaves are turned over by one who loves quaint books of all nations and kindreds, and peoples, and tongues, dealing with the subject of music and musical things, and who hopes to inspire in others a small measure of respect, if not of admiration, for them.

## EARLY PRINTED BOOKS.

It will interest the reader to know that the first book printed with a date was connected with music. This was the “Mayence Psalter” printed by John Gutenberg, the inventor of the art, in 1457. The musical notes are inserted by hand; type for musical notes did not then exist. One of the earliest examples of printed music is contained in “Opusculum Rerum Musicalium,” a work by Hans Froschauer, in 1473. In this, as in the better known treatise called “Opusculum Musices,” by Nicolaus Burtius, Bologna, 1487, the notes are engraved on wood blocks. The first book in which musical characters were known to have been printed in England was Higden’s “Polychronicon,” translated by Trevisa, the production of Wynken de Worde, in the year 1495. The notes were formed of “quads” (square pieces of metal used for “spacing”), and “rules” (or lines of metal employed for dividing the lines of type). Some of the early copies of the book are known to exist with a blank space for the music to be supplied by hand. This curious example of early notation is thus set out:—



Dyapason means the interval of an octave, Dyapente that of a fifth, Dyatessaron that of a fourth, and Duplex-

dyapason that of a double octave. The staff of eight lines is only set up for the sake of showing the large interval; most of the music of the period was written on a staff of four lines only. It will be noticed in the above example that there is no clef or any indication of pitch. Sir John Hawkins, in his "History of the Science and Practice of Music," states that "the first essays towards music printing were those examples which occur in the works of Franchinus, printed at Milan." These bear date 1492. There are, however, earlier editions printed at Naples in 1480, the existence of which was unknown to the learned historian. He was unaware of the existence of the works of Burtius, and makes no mention of the book by Froschauer, the printer, which bears the title of "Lilium musicæ planæ," a title adopted by another printer, Michael Reinspeck, of Nuremberg, in 1498. These books teach the peculiarities of the Plain-song of the Church, and are chiefly interesting to students of that style of music.

#### JOHANNIS TINCTORIS, HIS MUSICAL DICTIONARY.

One of the most remarkable of the early printed books was called "Terminorum Musicae Diffinitorium," by Johannes Tinctoris. Dr. Burney states—apparently on his own responsibility—that it was "written about the year 1474," and printed at Naples; and he further asserts that it was "doubtless not only the *first musical dictionary* that was ever compiled, but the *first book* that was printed on the subject of music in general." We cannot accept his date as correct, for Froschauer's "Opusculum" is a musical book of earlier date. Fétis, in the eighth volume of his "Biographie Universelle des Musiciens," speaking of the work of Tinctoris, and arguing from the fact that it is dedicated "Ad illustrissimum Virginem et Dominam D. Beatricem de Aragonia," inclines to the opinion that it was *printed* in 1474, before the marriage of the lady to Matthias Corvin, King of Hungary, in 1476.

The exact date is a matter of small consequence. The fact that it is the most ancient dictionary of musical terms extant is generally acknowledged.

The author was born at Nivelle, about the year 1434 or 1435, and his name may be added to the long list of illustrious Netherlanders to whom the cause of music, in the infancy of its development, owes so much. He was chaplain and cantor to Ferdinand of Arragon, King of Naples and Sicily. He became licentiate of laws, and subsequently proceeded to the degree of doctor, and was appointed canon of the Collegiate Church of Nivelle, his native place, about the year 1480. The date of his death is uncertain, though it is given by Schilling, in his "Lexicon," as occurring in 1520, by Walther as 1495, and by La Borde as 1494. He was regarded as the most learned of the many famous musicians of the fifteenth century. He was one of the original teachers, if not one of the founders, of the first public school of music in Naples, the primary institution of the kind in Italy. The college formed by Godendach, known by his Latinised title "Bonadies," a short time previously, of which Gafurius was a member, is often spoken of as the earliest Italian school, but it was not a public foundation.

It was the custom in those days, and for some time after, for men to adopt a Latinised form of name, for Latin was the language of intercommunication between the learned of several nationalities. Thus, Josquin des Prés became Jodicus Pratensis, Heinrich Schutz became Henricus Sagittarius, Roland de Latre became Orlando Lassus, Cyprian van Roer became Cipriano de Rore, and John Tintillier became Johanne Tinctoris. In plain English these names do not present quite so romantic an appearance. Josquin Field, Henry Archer, Roland Cross, Cyprian Hole, and John Dyer have altogether a common-

place look to well-accustomed eyes, yet such are the significations of the names quoted above.

Tinctoris—or Tinctor, as he is sometimes called—wrote several works on music, besides a large number of compositions for the use of the Church. Becker, in his "Systematisch Chronologische Darstellung der musikalischen Literatur," mentions the following:—"Expositio manus," "De tonorum natura ac proprietate," "De notis ac pausis," "De regulis, valore, imperfectione, et alteratione notorum," "De arte contrapuncti," "Proportionale musices," "De origine musicae," "Complexus effectuum musicæ," and "Terminorum musicæ diffinitorium." Baini, in his "Life of Palestina," states that some of the music of Tinctoris is preserved in the Papal Chapel. The only example of his productions which has been printed is the dictionary of which mention has been made.

Forkel, the historian, discovered a copy in the library of the Duke of Gotha, but until then the existence of the work was little known. Copies of the first edition have become exceedingly rare. There is one which Dr. Burney found in the King's Library, and which is now in the British Museum (Press-mark, King's lib., 666, 21), and there may be copies in one or two libraries abroad. So little was known of the work or its rarity half a century ago, that at the sale of the books of Richard Heber, the famous collector, in 1834, a copy was allowed to go, under the hammer, for one shilling. It would fetch as many pounds now as it did then farthings.

The work is written in Latin, and contains definitions of some 290 terms, by which we may assume that the number of words in general use in music was not so large as in the present day. Forkel gave an entire reprint from the copy in the library of the Duke of Gotha, in his "Literatur der Musik," p. 204, *ut supra*. Mr. John Bishop added Forkel's version to his edition of "Hamilton's Dictionary," published in 1849. These two last reprints, being the only available copies for the general reader, are in themselves growing scarce.

The definitions are most valuable, as showing the state of musical knowledge of the period, and afford considerable help in deciphering treatises on the art written in the fifteenth century, as well by Tinctoris as by others. Here, then, is one old book not altogether worthless, which it might be advisable to reprint.

#### CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

GERMAN, RUSSIAN, AND BOHEMIAN COMPOSERS OF DRAMATIC MUSIC.

(Continued from page 82).

1681—1767. TELEMANN, GEORG FRIEDRICH; b. at Magdeburg, d. at Hamburg, (1701) organist and conductor of the choir (New Church) of Leipzig; (1704) chapel-master of Count Promnitz in Sorau; (1708) concert director of the Court at Eisenach; (1711) chapel-master at Frankfort-on-Main; (1721) conductor, &c., at Hamburg, where he remained until his death (46 years). Telemann composed 44 operas, the names of which are of no interest, as none of them produced any lasting impression. About his operas see Lindner, Ernst Otto (1820—1867), "Die erste stehende Deutsche Oper," 2 vols., Berlin, 1855. Telemann was one of the most prolific composers of all times. He wrote not less than 854 works, and thus surpassed even Alessandro Scarlatti.

About 1681—1745. ZELENKA, JOHANN DISMAS; b. at Lauenwitz (Bohemia), d. at Dresden. Pupil of Fux, later of Antonio Lotti (Venice). Composer of the opera "Cosanza e Fortezza," and a Latin dramatic work, "Melodrama de

Sancto Wenceslæ"; the same work is also entitled, "Sub Oleo Pacis, et Palma Virtutis conspicua Orbi Regia Bohemæ Corona."

1683—1729. HEINICHEN, JOHANN DAVID; b. at Crössnau, near Weissenfels (Saxony), d. at Dresden. Pupil of Kuhnau and Schele. Heinichen was really a lawyer, but occupied himself greatly with composing. Of his eight operas, written to Italian words, "Calpurnia" and "I Pazzi per troppo d'Amore" were highly successful in Italy.

1683—1760. GRAUPNER, CHRISTOPH; b. at Kirchberg (Saxony), d. at Darmstadt. Pupil of the St. Thomas School (Leipzig). Composer of the operas "Dido" (1707), "Hercules and Theseus," "Antiochus in Stratonica," "Bellerophon" (all in 1708), and "Simson" (1709). These operas were composed for the Hamburg Opera-house. Graupner was greatly patronised by R. Keiser and Telemann. He was more distinguished as a composer for the clavichord.

1685—1759. HÄNDEL, GEORG FRIEDRICH; b. at Halle, d. in London. Pupil of Zachau. Composer of the following: I. German; II. Italian Operas. I. "Almira" (Hamburg, 1705), "Nero" (Hamburg, 1705), "Daphne" and "Florido" (Hamburg, 1708)—these two were really one opera, which, owing to its extraordinary length, was divided. II. "Rodrigo" (Florence, 1706), "Agrippina" (Venice, 1708), "Rinaldo" (1711), "Il Pastor fido" (1712), "Teseo" (1712), "Radamisto" (London, 1720), "Muzio Scevola" (1721), "Floridante" (1721?), "Ottone" (1722), "Flavio" (1723), "Giulio Cesare" (1723), "Tamerlano" (1724), "Rodelinda" (1725), "Scipione" (1726), "Alessandro" (or "Roxana," 1726), "Admeto" (1727?), "Ricardo" (1727), "Siroe" (1728), "Tolomeo" (1728), "Lotario" (1729), "Partenope" (1730), "Poro" (1731), "Sosarme" (1732), "Orlando" (1732), "Ezio" (1733), "Ariana" (1733), "Tito" (1734—not performed), "Ariadne" (1734), "Terpsichore" (1734), "Ariodante" (1735), "Alcina," "Atalanta," "Giustino," "Arminio" (1736), "Berenice" (1737).

1688—1779. WAGENSEIL, GEORG CHRISTOPH; b. at Vienna, d. there. Pupil of the celebrated Fux. Teacher of the Empress Maria Theresa and the Imperial Archduchesses. Composer of several Italian operas, of which only the name of one is known, "Siroe."

1690—1749. STÖLZEL, GOTTFRIED HEINRICH; b. at Grünstadt (Saxony), d. at Gotha. Pupil of Umlauf (who again was a pupil of Kuhnau). Composer of the operas "Valeria," "Venus e Adonis," "Aci e Galatea," "Diomedes." Besides these, he composed 16 operettas.

1695—1740 (?). TREU, DANIEL GOTTLIEB, also called DANIELLE TEOPHILE FIDÈLE; b. at Stuttgart, d. at Breslau. Pupil of Vivaldi (?). He composed for the Breslau Opera "Astarte," "Coriolano," "Ulisse e Telemacco," and "Don Chiosciotto."

1699—1783. HASSE, JOHANN ADOLPH; b. at Bergedorf (near Hamburg), d. at Venice. Pupil of his father, Peter Hasse, and of Reinhard Keiser. Composer of the German opera "Antigone" (1723, Braunschweig). Of his 51 Italian operas, "Sesostris," "Astarte," "Alessandro nelle Indie," and "Piramo et Tisbe" are the best known.

1701—1759. GRAUN, CARL HEINRICH; b. at Wahrenbrück (Saxony), d. at Berlin. Pupil of Christian Pezold (Dresden), later of Joh. Christoph Schmidt (Dresden). Composer of the German operas "Polydor," "Samico et Sinide," "Pharao" (with Italian arias and German recitations), "Demofonte," and many others. On the whole Graun composed 30 operas.

1705—1772. REUTTER, GEORG VON; b. at Vienna, d. there. Pupil of Florian Gassmann (?). Composer of several Italian and French operas. Details are wanting.

1709—1752. GEBEL, GEORG; b. at Brieg (district of Breslau), d. at Kudolstadt. Pupil of his father, Georg Gebel, 1685 (?). Composer of 12 operas, "Medea," "Edipus," "Tarquinus Superbus," "Sophonisbe," "Marcus Antonius," &c. &c.

1710—1788. BONO (Bonno), JOSEPH; b. at Vienna, d. there. Made his studies in Italy. Composer of the operas "Ezio," "Il vero Ommaggio," "Il Ré Pastore," "L'Eroe Cinese," "L'Isola disabitata," and "Il Natale di Giove."

1711—1783. HOLZBAUER, IGNAZ; b. at Vienna, d. at Mannheim. Composer of the German opera "Günther von Schwarzburg," and the Italian operas "Il Figlio delle Selve," "Issipile," "Isola disabitata," "Don Chiosciotto," "Niletti," "Alessandro nell' Indie," "Ippolito e Arriuccia," "Adriano in Siria," "La Clemenza di Tito," "Le Nozze d'Arianna e di Bacco," and "Tancredi."

1714—1787. GLUCK, CHRISTOPH WILLIBALD; b. at Weidenwang, near Neumarkt (Upper Palatinate, Bavaria). Pupil of Sammartini (Milan). Composer of the Italian operas "Artaserse," "Demetrio," "Ipermestra," "Artamene," "Alessandro nell' Indie," "Demofonte," "Sifacé," "Fedra," "La Caduta de' Giganti," "Piramo," "Tisbe," "La Semiramide riconosciuta," "Telemacco," "La Clemenza di Tito," "Il Trionfo di Camillo," "La Danza," "L'Innocenza giustificato," "Il Ré Pastore," "Don Juan" (ballet), "Il Trionfo di Clelia," "Orpheus and Euridice" (Vienna), "Alceste," "Paris und Helena," "Ezio," "La Rencontre imprévue," "Iphigenie en Aulis," "La Cythère assiégée," "Iphigenie in Tauris," "Armide," "Echée and Narciss." "Die Pilgrime von Mekka" is the same opera as the above-mentioned "La Rencontre," &c.

1718—1809. SCHMITTBAUER, JOHANN ALOYS; b. at Stuttgart, d. at Carlsruhe (Baden). Pupil of Jomelli. Composer of the operas "Lindor und Ismen," "Der Schäfer von Arkadien," "Endymion," &c.

1718—1785. ROLLE, JOHANN HEINRICH; b. at Quedlinburg, d. at Magdeburg. Composer of 14 Biblical dramas, "Der Tod Abels," "David's Sieg im Eichthale," "Saul oder die Gewalt der Musik," "Jacob's Ankunft in Egypten," "Die Befreiung Israel's," &c. &c. Among the non-Biblical dramas are "Orest und Pylades," "Hermann's Tod," "L'Apoteose di Romolo," "Götter und Musen," "Die Schäfer," "Mehala," "Die Thaten des Hercules," &c. &c.

1719—1787. MOZART, JOHANN GEORG LEOPOLD; b. at Augsburg, d. at Salzburg. He is generally accredited with having composed the operas "Semiramus," "Die verstellte Gärtnertchin," and the operetta "Bastien und Bastienne." These are, however, very early works of his illustrious son, which were kept by Leopold Mozart.

1720—1790 (?). SCHAUENSEE, FRANZ JOSEPH LEONI MEYER VON; b. at Luzern, d. there, in the monastery of St. Liodegard. Composer of the works: "Il Trionfo della Gloria (operetta, 1743), "Il Palladio Conservato" (operetta, 1743), "Applausi Festosi della Sardegna" (operetta, 1744), "Die Parnassische Gesellschaft" (1746), "Musikalischen Fried und Freudenfest (1751), "Brutus" (opera seria, 1753), and "Der verlorne Beutel eines Geizhalses" (comic opera, 1754).

1720—1774. AGRICOLA, JOHANN FRIEDRICH; b. at Dobitschen, near Altenburg, d. at Berlin. Pupil of Martini (Georg Heinrich, 1722—1794), and of Sebastian Bach. Composer of the comic opera, "Il Filosofo Convinto" (Berlin, 1750), "La Ricamatrice divenuta Dama" (1751), "Il Ré Pastore" (1752), "Cleofide" (1754), "Il Tempio d'Amore" (1755), "Psyche" (1756), "Achille in Sciro" (1758), "Ifigenia in Tauride" (1765).

1722—1795. BENDA, GEORG; b. at Jungbunzlau (Bohemia), d. at Ronneburg (Sachsen-Altenburg). Composer of several operas, "Ciro Riconosciuto," "Il buon Marito," "Walder," "Romeo e Giulia," &c. Benda is particularly famous for the composition of the melodrama, "Ariadne auf Naxos."

1723—1774. GASSMANN, FLORIAN LEOPOLD; b. at Brüx (in Bohemia), d. at Vienna. Pupil of Johann Woboril, later of Padre Martini (Bologna). Of his 23 Italian operas, "Olimpiade," "Il Viaggiator Ridicolo," and "L'Amor Artigiano," were the most admired.

1725—1793. STARZER, JOSEPH; b. in Austria (where ?), d. at Vienna. Composer of many popular ballets ("Adelheid von Ponthieu," "Die Horazier," &c.).

1728—1804. HILLER (really HÜLLER), JOHANN ADAM; b. at Wendisch-Ossig, near Görlitz (Silesia), d. at Leipzig. Composer of the (once) very popular operettas "Die Verwandten Weiber," "Der Lustige Schuster," "Lottchen am Hofe," "Die Liebe auf dem Lande," "Die Jagd," "Der Dorfbarbier," "Der Erntekranz," "Die Jubelhochzeit," "Das Grab des Mufti." In 1789 he became cantor of

the St. Thomas School, and was the first conductor—firmly appointed—of the famous “Gewandhaus” concerts.

1731 (1742?)—1798. CANNARICH, CHRISTIAN; b. at Mannheim, d. at Frankfort-on-Main. Pupil of Jommelli. 1765 Concertmeister, 1775 Capellmeister in Mannheim. Composer of the operas “Azakia,” “La Croisée” (performed with success at Paris), “Electra,” “Angelica,” &c. The music of his ballets was, however, more admired than that of his operas. Among these “La Descente d’Hercule aux Enfers” was the most popular.

1732—1809. HAYDN, JOSEPH; b. at Rohrau, d. at Vienna. Composer of the German operas and operettas “Der Hinkendl Teufel,” “Philemon und Baucis” (a small operetta for the puppet theatre of the young Prince Esterházy). For the same, “Das Hexenballett” and “Genovefa von Brabant,” also “Dido,” “Der Apfeldieb,” “Der Rath der Götter,” “Die Feuersbrunst,” the music for the comedy “Der Zerstreute,” and for the drama “Götz von Berlichingen.” Italian operas: “La Cantarina,” “L’Incontro Improviso,” “Lo Speziale,” “La Pescatrice,” “Il Mondo della Luna,” “L’Isola Disabitata,” “Armidla,” “L’Infedeltà Fedele,” “La Fedeltà Premiata,” “La Vera Costanza,” “Acide e Galatea,” “Orlando Paladino,” “L’Infedeltà Delusa,” and “Orfeo” (London, 1794).

1735—1792. WOLF, ERNST WILHELM; b. at Grossen-Behringen, near Gotha, d. at Weimar. Composer of the operas “Das Rosenfest,” “Der Dorfdeputirte,” “Die Treuen Köhler,” “Das Gärtnermädchen,” “Der Abend im Walde,” “Polyxena” (melodrama), and of the operettas “Das Grosse Loos,” “Ehrlichkeit und Liebe,” “Der Eremit auf der Insel Formentera,” “Der Schleier,” “Die Zauberirungen,” “Ceres,” “Alceste” (words by Wieland), and “Superba.”

1735—1782. BACH, JOHANN CHRISTIAN (the “Milan” or later “English” Bach); b. at Leipzig, d. at London. Composer of the following Italian operas: “Catone” (Milan, 1758), “Orione” (London, 1763), “Zanaida” (1763), “L’Adriano in Siria” (1764), “Carattaco” (1767), “L’Olimpiade” (1769), “Ezio,” “Orfeo” (both 1770), “Temistocle” (the MS. is in the Berlin Court Library), “Siface,” “Lucio Silla,” “La Clemenza di Scipione,” “Giosas, Rè di Giuda” (Biblical drama), and “Amadis des Gaules” (French opera, Paris, 1779).

1736—1793. KOHAUT, JOSEPH; b. in Bohemia (where?), d. at Paris. Composer of the French operettas “Le Serrurier,” “Le Berger des Alpes,” “Sophie, ou le Mariage Caché,” “La Cloisière.”

1737—1781. MYSLICEZEK, JOSEPH; b. near Prague, d. at Rome. Composer of the Italian operas “Il Bellerofonte,” “Eriphile,” “Olimpiade,” and many others, on the whole not less than thirty operas. He was a great favourite of the Italians.

1737—1787. SCHWEITZER, ANTON (CARL?); b. at Coburg, d. at Weimar. Pupil of Kleinknecht (Bayreuth). Of his many operas, “Alceste” (words by Wieland) was the most successful. The names of the others are “Elysium,” “Die Dorfgala.” These were published. The MS. operas are “Der Lustige Schuster,” “Apollo unter den Hirten,” “Aurora” (Wieland), “Rosamund” (Wieland), “Polyxena,” “Erwin und Elmire” (Göthe), “Walmir und Gertraud,” &c. &c.

(To be continued.)

Owing to pressure on our space, the continuation of Edward Hanslick’s “Letters from London” is held over until next month.

OUR MUSIC PAGES.

NEITHER M. Moszkowski nor his music are unknown in this country, thanks to the willingness which exists to offer welcome to all things possessed of sterling qualities. It is therefore superfluous to say aught by way of introduction to our readers on behalf of the composer of the piece selected for Our Music Pages. The piece itself is the second of a set of five which he called “Minatures.” No. 1 is in the key of G, No. 2 in C, No. 3 in E minor, No. 4 in E major, and No. 5 in C, so that the whole may be performed in sequence if desired, without disturbing the sensibilities of those to whom violent changes of tonality are unbearable. Each is a gem in itself, full of that character which is the distinguishing feature of the works of the composer.

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Foreign Correspondence.

MUSIC IN LEIPZIG.

(FROM OUR SPECIAL CORRESPONDENT.)

April, 1887.

THE twelfth annual Examination concert of the Conservatoire again gave proof of the excellent results obtained at this famous institution. Amongst the pianists we may particularise Fräulein Hermine Drude of Brunswick (Concerto in E minor, Chopin); Miss Constance Bodington of Kingswinford, England (Concerto in G minor, Moscheles); Herr Gehrman of Capel (Concerto in C major, Reinecke); Herr Fritz von Bose of Leipzig (Concerto in F minor, Chopin); Herr Field from Canada (Weber’s Concertstück); Herr Victor Aldörfer from Hungary (Rubinstein’s D minor Concerto); and Fräulein Anna Majensky (Concerto in C minor, Beethoven). Of the violinists we may cite Herr Georg Wagner of Leipzig (Mendelssohn’s Concerto), and Herr Waller Foss of Magdeburg (Beethoven’s Harp Quartet). Herr Alfred Pester made his *début* as a harpist in Reinecke’s Harp Concerto, and was well received. There were good performances also on the organ and violoncello. Fräulein Emilie Gliess of Neustadt a. d. Hardt distinguished herself among the vocalists by her rendering of airs from the *Nachtwandlerin*; and other excellent vocal efforts were those of Fräulein Alma Kühn of Leipzig in a *scena* from *Le Prophète*, and Herr Gustav Kranse, of Leipzig, who sang an air from *Hans Heiling*.

The twentieth Gewandhaus concert, on the 17th of March, was devoted to a celebration of the Emperor’s 90th birthday. For that reason the concert began with Lachner’s grandiose and popular chorus, “Macte Imperator.” This was immediately followed by an “Interludium” for organ, four horns, and two harps, forming a transition to Wagner’s “Kaisermarsch,” which formed the next item in the programme. These patriotic manifestations over, Madame Norman-Néruda played Spohr’s “Gesang-scene,” with the greatest applause. In her subsequent performances—Beethoven’s Romance in G major and Bach’s Prelude in E major—Madame Norman-Néruda proved afresh that she is one of the most eminent of all living violinists. The members of the Leipzig “Lehrer Gesang-verein,” who had already taken part in the “Macte Imperator” and “Kaisermarsch,” filled up the intervals between Madame Norman-Néruda’s performances by singing a very dull and ineffective chorus, “The Dead Soldier,” by Peter Cornelius, and a far more acceptable composition, Rheinberger’s “Wald Morgen.” The performances of the “Verein” deserve every acknowledgment, and reaped a rich harvest of applause. The concert ended with Schubert’s C major Symphony, and a very successful performance it was. The twenty-first concert was highly interesting, including as it did Haydn’s Symphony in G major (No. 13 of Breitkopf and Härtel’s edition), Mozart’s Symphony in C major (No. 34 of Breitkopf and Härtel’s edition), and Beethoven’s Eighth Symphony. The Haydn Symphony was so well received that Herr Capell

meister Reinecke was obliged to repeat the Finale. Between the symphonies, Herr Perron, a baritone from the Leipzig Opera, with a fine and well-trained voice, sang Lieder by Schubert, Schumann, Löwe, Rubinstein, and Franz. At the last Gewandhaus concert the following was the programme:—Overture (*Iphigenie en Aulide*), Glück; Schicksalslied, Brahms; and Beethoven's Ninth Symphony. These works are all so well known that comment is unnecessary. The performances of chorus and orchestra were both excellent. Wagner's conclusion to the *Iphigenie* overture was used, and the solos in the Ninth Symphony were sung by Frau Baumann, Frau Müller, Frau Pfeiffer, Herren Lederer and Schelpner, with excellent effect.

The end of the season was marked by a very successful performance of the *Matthäus-Passion* (J. S. Bach), which was given this year in the new church of St. Peter. The building proved to be better constructed acoustically than we had thought from previous experience of it. The solo parts were entrusted to Frau Baumann, whose performance was specially meritorious, Fräulein Schiendtlein of Berlin, Herr Carl Dierich, who is now one of the best "narrators," Herren Schelpner and Schneider. Herr Capellmeister Reinecke conducted.

Among other performances we may mention the one given for the benefit of the Leipziger Musiker-Verein. There was, however, but a very meagre attendance, so that it is to be feared very little benefit accrued to the Verein. This was the more regrettable as excellent soloists had been secured in Fräulein Mary Krebs, the great pianist, and Fräulein Schacko, from the Royal Court Opera of Saxony. Interesting orchestral novelties were presented in the shape of an overture, "Dyonisia," by Thierot, and a symphony by Branye, conducted by the composer. The latter work showed decided talent.

On the 17th of March, the violinist Fräulein Marie Soldat of Gratz, the pianist Fräulein Marie Baumeyer of Vienna, and the singer Fräulein Therese Zerbst of Berlin, gave a concert at the room of the old Gewandhaus. We were most pleased to make acquaintance with Fräulein Baumeyer, who is an intelligent player of great technical acquirements. Fräulein Soldat is also an excellent performer so far as *technique* goes, but lacks animation and *verve*. We have already noticed Fräulein Zerbst on the occasion of her *début* at the Gewandhaus.

Josef Hofmann, a juvenile pianist (nine years of age) from Warsaw, has been giving some concerts here, and created a profound impression by his remarkable *technique*, his vigorous touch, and his really musical *entente*. Nevertheless, or rather *for that very reason*, we hope this talented child may soon return to his family and be placed with a first-class teacher, for his execution is already marred by affectation.

#### MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, April 12, 1887.

IT is now two months since I have sent you any musical news from Vienna. Having been prevented by illness from being present at any concert or opera, I am forced to give the opinion of those friends and critics whom I esteem as versed and honest in that branch. There have been so many concerts that it is a wonder where people found time, money, and inclination to hear day after day music of such different kinds.

May I begin with the seventh Philharmonic concert, which opened with Mozart's symphony in D, composed, 1778, in Paris (Köthe 297). It was only an introduction, the concert itself being devoted to the memory of Liszt, whose two songs, "The Three Gipsies" and "Mignon," both with orchestral accompaniment, were sung by Frau Papier, from the Hofoper, and, as a fitting climax, the *Faust* symphony, which was heard in Vienna for the first time in the year 1875, was given. Herr Hans Richter conducted in his well-known masterly manner. The performance was an excellent one: but the hearers seemed not to have increased in their liking for the master. The eighth and last concert was one of the shortest—the *Ruy Blas* overture, the charming idyl by Wagner, and the *Eroica*. The fourth Gesellschaftsconcert opened with the Gralsfeier from *Parzival*, rehearsed and performed with great care. Handel's "Ode on St. Cecilia's Day" was the third and last item. Between them Herr Hans Wessely played Mendelssohn's violin concerto, winning a triple recall. The first extra concert was a tit-bit for the friends of Haydn, whose *Seasons* seems never to lose its freshness and charm. Of the soloists Herr Staudigl alone deserves mention. Herr Walter being indisposed, his part was filled at very short notice by another tenor of the opera. The audience applauded vociferously, and the Singverein scored a genuine success. At the second extra concert (both were held in the evening) Bach's *Matthäus-Passion* formed the *pièce de résistance*. The work had not been heard in Vienna since 1875. Here, too, the attraction was great, and the impression of the great work deep. Herr Hildach, the well-known singer from Dresden, sang his part (Jesus) most intelligently, and Fräulein Spies, hitherto only known in Vienna as a ballad singer of merit, was listened to with interest as a *débutante* in oratorio, though her voice has not the charm of that of Frau Papier, who was prevented from singing by indisposition. Herr Kammersänger was also indisposed. Again did a member of the Hofoper come to the rescue. Herr Schittenhelm, a very cultivated musician, who had never before sung the part (Evangelist), accomplished his task surprisingly. The soprano, too—Frau Kovacs, of Pressburg—should not be forgotten, with her clear voice and natural feeling. The choral numbers were very impressively rendered, especially the wonderful chorus which opens the work, that to the words "Sind Blitze, sind Donner," and the chorales, the last of which dismisses the hearers in the most serious frame of mind. Herr Hans Richter took great pains to ensure a perfect performance. His efforts were crowned with success, and were gratefully appreciated by the audience. The members of the Hofoper—soloists, chorus, and orchestra—gave their annual performance for the benefit of the Pensions Institut of the Imperial Opera. Schumann's *Scenen aus Faust*, by Goethe, was the work selected. Though a few days after the *Seasons*, the great Musikvereinssaal was again filled to the last seat. Herr J. N. Fuchs, Hofoper-Kapellmeister, conducted with great care, and no accident disturbed the interesting performance. The second concert of the Singakademie presented a programme including Ph. Em. Bach's, "Gott, deine Güte"; Lotti's *Crucifixus*; Prætorius (Altdeutsches Weihnachtslied); Handel, aria from *Messias*; Haydn's "Abendlied zu Gott"; and in the second part compositions of Schubert, Beethoven, Schumann, Brahms, &c.; the latter a "Tafel-lied" for six voices, with piano accompaniment. In Passion week the last concert was held in the church, when the programme was as follows:—Toccata for the organ, by Bach; "Miserere," by Allegri; "O, hilf Christe," for four voices, by Schütz; "Lasst uns den Leib begroben," by Schubert; Psalm xxiii., by Liszt; soprano solo,

harp, and organ, "Ave verum," by Mozart; and two choral songs of the *Weihnachts* oratorio, by Bach. The Choracademie of the Ambrosius Vereins, who are only heard but once a year, performed at their concert Max Bruch's *Lied von der Glocke*, the words by Schiller. The audience is here an exceptional one, including the élite of the Viennese clergy, the archbishop at their head. If we add to all these Vereine two other large male choirs, —the old "Wiener Männer-Gesangverein," the "Wiener Akademische Gesangverein"; and for mixed voices the "Wiener Akademische Wagnerverein"—nobody can say that we are badly off for singers, and especially for chorus singers. One day, perhaps, Vienna will find the right man to establish, with the help of all these, a new society, to perform every winter only two or three oratorios—an oratorio society—that we may not wait ten to twenty years for the repetition of a work. As we do now, the Viennese can never learn to enjoy and comprehend the great works by Bach, Handel, Beethoven's great mass, and so many others. The "Lieder-Abende," by Gustav Walter, came much into favour. Others have been given by Reichmann, Paul Bulfs, from Dresden, Frau Papier, Fräulein Hermine, Spies, Bulfs, and Frau Schuch-Proksa. Papier and Spies were contented with the smaller concert room of the Musikverein; the others chose the great one, greatly to their disadvantage. Fräulein Spies, highly spoken of in Germany, particularly in oratorios, had the satisfaction to fill the Bösendorfer concert-room at each of her three performances. She was much applauded. Herr Cäsar Thomson, professor at the conservatorio of Liège, found great difficulty in getting together an audience. His playing (violin) was somewhat *bizarre*, but he astonished his hearers by the facility of his execution. Herr August Wilhelmy visited Vienna after an absence of many years. His concert was postponed, and when given was not so well attended as he expected. A second concert was announced at the Bösendorfer, then postponed, and finally abandoned for this year. Hellmesberger's quartet *soirées* finished with the septuor by Beethoven, which was efficiently rendered. Heilmann and associates gave another quartet evening (1st April), when Beethoven's quartet in E minor, Op. 59, No. 2, was worthily interpreted, and received with enthusiasm.

In the Hofopera Fräulein Bianchi finished her engagement in the rôle of Amina, and received quite an ovation at the last performance. We hope to hear her again some day. Frau Materna has also finished her "gast" engagement. She is singing now in Spain and Portugal. Frau Marcella Sembrich has been heard so far as Violetta (twice), Rosina, and Amina. She is not of equal merit in all three rôles, but met, however, with great applause. The new opera, *Harold*, the music by Carl Pfesser, director of the Hofoper, had but a short existence—a day-fly, as had been anticipated. What a pity, after all the trouble which the members engaged in it had been put to!

Operas performed from February 12th to April 12th:—

*Hans Heiling* (twice), *Der Wasserträger* (twice), *Der betrogene Kadi*, *Tannhäuser* (twice), *Abu Hassan*, *Die Hochzeit des Figaro* (twice), *Merlin* (four times), *Hugenotten* (twice), *Der Trompeter von Säckingen* (three times), *Lohengrin* (twice), *Die Regimentsstochter*, *Fliegende Holländer*, *Fidelio*, *Lucia* (twice), *Orpheus*, *Hamlet*, *Das goldene Kreuz*, *Der Troubadour* (twice), *Templer und Jüdin*, *Rigoletto*, *Johann von Paris*, *Tell*, *Der Waffenschmied* (three times), *Der Postillon von Longumeau*, *Die Nachtwandlerin* (twice), *Carmen*, *Martha*, *Violetta* (twice), *Barbier von Sevilla*, *Der Freischütz*, *Harold*.

## Reviews.

*Répertoire Classique pour Pianoforte.* Par E. PAUER. Vols. I. and II. (Section No. 8,276a, b; net, 2s. 6d. each.) London: Augener & Co.

The nature of this Classical Repertory is best described by the sub-title of the publication—"Gleanings from the Works of Celebrated Composers, transcriptions for the Pianoforte." In short, we have here arrangements of well-known and favourite classical compositions of various kinds. Nothing we could say can show the wealth of this repertory so well as an inventory of what is contained in it. Volume I.: Rondo from the Quintet, Op. 16, by Beethoven; Intermezzo from the Quartet, Op. 13, and Scherzo from the Quartet, Op. 44, by Mendelssohn; Andante from the Concerto in A major, and Andante from the Symphony in D major, by Mozart; and Barcarolle in G major, by Spohr. Volume II.: Scherzo in D major, and Andante in F major, by Spohr; Adagio from the Second Concerto, Op. 40, and Andante from the First Concerto, Op. 25, by Mendelssohn; Cavatina, by Raff; and Andante and variations, Op. 46, by Schumann. Do not the names of these composers and the titles of the compositions speak for themselves? And need we add a single word to the statement that Mr. E. Pauer has transcribed these compositions?

*Celebrated Concert Studies for the Pianoforte.* No. 38. Edited and fingered by E. PAUER. London: Augener & Co.

ALFRED JAËLL'S *La Sylphide*, No. 38 of Mr. Pauer's Celebrated Concert Studies, consists of an introductory Andante and an Andantino, which brings first a sweetly tuneful theme, and in the further course of the composition overarches and interweaves it with graceful arabesques. Whether the name was intended to indicate the gracefulness of the music, or the gracefulness of the music was intended to suggest to the imagination of the hearer a Sylph, the piece must be allowed to be well-named. So elegant a drawing-room piece needs no recommendation; a formal introduction is all it requires.

*Ballade et Polonaise de Concert pour Violon avec accompagnement de Piano.* Op. 38. Par H. VIEUXTEMPS. (Edition No. 7,593; net, 2s.) London: Augener & Co.

VIEUXTEMPS' "Ballade et Polonaise" is a favourite *cheval de bataille* of violin virtuosi. And no wonder! He is sure of victory who can ride this high-mettled charger. On the other hand, he who cannot be sure of . . . well, never mind what. But, in plain language, a violinist with the requisite technical attainments and a large amount of vigour and *verve* cannot fail to electrify his audience with Vieuxtemp's Op. 38. Vigour, *verve*, and brilliance of execution, however, are qualities which the composition—at least the Polonaise; the Ballade is very quiet—peremptorily demands. Hence many should practice it in the loneliness of their study, few perform it in the presence of an audience. This is excellent advice! But who will follow it? Alas!

*Bunte Reihe:* 24 Morceaux pour Violon et Piano. Op. 30. Par FERDINAND DAVID. Revus par FR. HERMANN. (Edition No. 7,363a, b; each net 4s.) London: Augener & Co.

We know of no other series of easy, or, rather, moderately easy, violin-piano pieces in which the same amount of

fancy and musicianship is to be found as in the publication before us. The *Bunte Reihe* (Varied Series) is a real treasury for duettists, and it is so especially for violinists. David was not only a good composer, but also a distinguished violinist, and, above all, one of the best violin teachers of his and all time. As a virtuoso, he knew how to give to his thoughts a turn consonant with the nature of his instrument; as a teacher, he knew how to provide those for whom he wrote with what is suitable and profitable. The varied charms of this series of twenty-four characteristic pieces (in two books of twelve each)—Scherzo, Mazurka, Children's Song, Bolero, Capriccio, Elegy, Toccata, Romanza, Intermezzo, Impromptu, &c.—cannot but delight and elevate those who play and study it.

*Popular Instructor in Violin Playing.* Part II. Higher Positions. (Edition No. 7,623b; net, 2s.) London: Augener & Co.

THE second part of the *Popular Instructor in Violin Playing*, which introduces the pupil to the 3rd, 2nd, and 4th positions, contains a great deal of matter for practice and enjoyment in the form of operatic and other arrangements for two violins—from Rossini's "Il Barbiere" and "Stabat Mater," from Auber's "Masaniello"; from Verdi's "Ernani" and "Trovatore," from Hérold's "Zampa," &c. These pieces are interspersed with scales and a few studies. If supplemented by technical exercises, or used as a supplement to a purely technical violin school, this *Popular Instructor* will prove itself a useful, pleasant, and encouraging auxiliary in teaching and learning the most difficult of all instruments.

*Cecilia*, a collection of Organ Pieces in diverse styles. Edited by W. T. BEST. Book XXXI. (Edition No. 8,731; net, 1s.) London: Augener & Co.

BOOK XXXI. is an excellent instalment of *Cecilia*. Samuel Wesley (1766—1837) comes first with a Prelude and Fugue in A major, a work which proves him to have been a musician of whom England has a right to be proud. His manly vigour impresses one from the outset, next his mastery of the contrapuntal form, which one is not surprised to find in the writer of the "Letters to Mr. Jacobs, relating to the Introduction into this Country of the works of Bach." Two pieces by F. Benoist (1794—1878), the late professor of organ playing at the Paris Conservatoire—Marche Religieuse and Andante—follow. They are melodious and soothing; and, although very different in style from Wesley's composition, well written for the instrument. After this light *intermezzo*, one is ready to enjoy J. G. Albrechtberger's (1736—1809) brisk and masterly fugue in E (Plagal mode), which worthily concludes the selection—for *Res severa est verum gaudium*.

*Trio pour Piano, Violon et Violoncelle.* Op. 80. Par R. SCHUMANN. (Edition No. 7,273; net, 3s.) London: Augener & Co.

THERE was a time, and that not so very long ago, when English critics who did not speak abusively of Schumann had to speak of him apologetically. Happily, this state of matters is now a thing of the past. How it could exist as long as it did seems to us a mystery whenever we find ourselves face to face with a work like this *Trio* in F major. No doubt, not a few among Schumann's compositions are of a form and of a complexion which it would be unreasonable to expect to be welcomed

by a public under the dominion of Mendelssohn. But here, as in so many instances, Schumann is not a dreamer losing himself in the nebulous of sentimentality and fantasticality; here he does not abandon himself to sombre rumination. The very contrary is the case—he presents himself as a wide-awake, clear-seeing tone-poet, whose pictures are full of brilliant light, bright colour, and fair proportions. Consider the light-footed life which trips through the first movement, the deeply impassioned *melos* of the second, the sprightliness, imbued with love and tinged with melancholy, of the third, and the mighty rush of active energy of the last. Consider this, and all that has to be considered in connection with a work of art, and confess that Schumann, in his *Trio*, Op. 80, has wedded romanticism and classicism.

*Album of Songs*, for Voice, with Violin and Pianoforte accompaniment. Vols. I. and II. (Edition No. 8,955a, b; net, 2s. 6d. each.)

*Album of Songs*, for Voice, with Violoncello and Pianoforte accompaniment. Vol. I. (Edition No. 8,956a; net, 2s. 6d.) London: Augener & Co.

THIS is a publication, in a collected and cheaper form, of songs we have already singly reviewed. We need, therefore, not enter at the present time into a discussion of their individual merits. Suffice it to say, however greatly they differ in value, none of them is valueless—an assertion which an examination of the contents will promptly show to have a good foundation. The first volume contains: "The Angel's Call," by G. Braga; "The Forest Birds" by F. Lachner; "The Pain of Parting," by E. Pauer; and "Hunting Song," by L. Spohr. The second volume: "Leila's Song," by Fr. Suppé; "The Rose of Love," by F. Gumbert; "Golden Springtime," by J. W. Kalliwoda, and "Eventide," by L. Spohr.

*The Sea hath its Pearls.* Song, with accompaniment for the Pianoforte and Violoncello *obbligato*. By B. O. TIEHSEN. London: Augener & Co.

THIS is a song in the style in which Abt excelled—a style whose emotional range does not overstep the limits of a suave sentimentality. Melody and accompaniment are in accordance with the emotional character—that is to say, they avoid the rugged and unusual, and seek the smooth, sweet, and insinuating. Tiehsen's song is not a bad specimen of its kind, indeed, it is very pleasing, an effect to which the violoncello contributes not a little.

40 *Leçons de Chant* pour Voix de Basse (ou de Bariton). Book II. (Edition No. 6,791b; net, 1s.) London: Augener and Co.

As we have nothing to add to what we said of Concone's universally used and highly-appreciated *Leçons de Chant*, we shall confine ourselves to simply announcing the publication of the second book in this cheap and handsomely-printed octavo edition.

24 *Easy Studies* for the Violin for Home Students. By J. M. FLEMING. London: L. Upcott Gill.

THESE studies are a supplement to Mr. Fleming's Practical Violin School. As we do not know the latter work, we cannot tell how they fit into his system of teaching. Considered by themselves, we find them musically poor, but, technically, here and there not without merit. The

## M. MOSZKOWSKI'S MINIATURES.

Op. 28. N° 2.

Allegro giocoso.

The musical score consists of five staves of piano music. The top two staves are in common time, with the top staff in G major and the bottom in C major. The third staff is in common time, with the key signature changing to F major. The fourth staff is in common time, with the key signature changing to D major. The fifth staff is in common time, with the key signature changing to E major. The music features various dynamics and performance instructions, including 'cresc. un poco' (crescendo a little) and 'morendo' (dying away). The notation includes eighth and sixteenth note patterns, as well as sustained notes and grace notes.



The image shows a page of musical notation for a piano, spanning six staves. The top two staves are filled with eighth-note patterns, some with grace notes. The third staff starts with a dynamic 'p' and leads into a crescendo. The fourth staff contains eighth-note patterns with dynamic markings 'molto p', 'cresc.', and 'sfz'. The fifth staff also features eighth-note patterns with grace notes and dynamic markings 'cresc.', 'p', 'sfz', and 'ten.'. The bottom two staves continue the eighth-note patterns with grace notes and include dynamic markings 'sfz', 'ff', and 'sfz'.

most useful study seems to us the first in Part III. Each study is accompanied by a page or two of letterpress, in which, however, much more might have with advantage been said in fewer words. The publication is well printed, and ornamented with pretty initial letters.

*Music and Musicians at the Edinburgh International Exhibition, 1886.* By ROBERT A. MARR. Edinburgh: J. & A. Constable.

EXCEPTING the chapters on Kneller Hall (the training-school for band-masters) and bagpipe playing, we do not think that this book is more than of local interest. We cannot allow that the musical performances which the author records had the importance he ascribes to them. What surprises us mainly is that, among so large an amount of music, there was so infinitely little deserving the epithet "high-class." For the curious, however, let it be here stated that Mr. Marr's carefully-written book—it must have been a labour of love—contains, besides an introduction, a complete record of all the music performed at the Edinburgh Exhibition of last year, and accounts of the bands, bandmasters, &c., that executed it.

*Ländliche Skizzen für Pianoforte.* Von SWAN HENNESSY. Leipzig: Breitkopf and Härtel.

*Ein Spinnerliedchen für Pianoforte.* Op. 2. *Vier Lieder für eine Singstimme mit Piano.* Op. 3. *The Blackbird has a golden bill (Song).* Op. 5, No. 1. *Carnival Studien für Pianoforte.* Op. 6. Von SWAN HENNESSY. Stuttgart: G. A. Zumsteeg.

IN these pianoforte pieces and songs we make, no doubt, the acquaintance of a young composer, and we will add at once that they seem to us a promise of future acceptable work from his hands. For the most part he writes melodiously and unaffectedly, although as yet not originally. Of the compositions before us the *Ländliche Skizzen* (Rural Sketches) are the most satisfactory, being indeed really pretty tone-pictures, simple but not commonplace. The *Ein Spinnerliedchen* (A Little Spinning Song), notwithstanding occasional harshnesses, must be pronounced pleasing. With regard to the best of the songs, *Mädchen mit dem rothen Mündchen*, we have to point out that the words and the voice did not prompt the melody, as is evident, for instance, from the leap of a ninth which it takes at the beginning of the second phrase. The folk-song style predominates in these vocal specimens. The *Carnival Sketches* are a dangerous experiment. Unless a composer has the abundant *esprit* and genius of a Schumann, he should not, like Schumann, indulge in the publication of such fragmentary thoughts, and, above all, should take care not to challenge comparison by similarity of title. We would rather advise Mr. Hennessy—whom we are glad to have met, and hope to meet again—to set to work on compositions in the larger forms, not, however, for publication, but study, *i.e.*, as a means for drawing out and strengthening what is in him.

*The Aesthetics of the Art of Singing, and of the Melodrama.* By E. DELLE SEDIE. London: Ricordi.

IN the four handsomely got up volumes into which Signor Delle Sedie, Professor of Singing at the Conservatoire in Paris, has divided his discourse, there are many useful and valuable precepts for the instruction and guidance both of the master and the pupil. The text, written in Italian, French, and English, offers in parallel columns a means whereby students belonging to the respective nations may enjoy and take to themselves the words of

wisdom, shrewd judgment, and properly treasured experience of the author. These qualities are so excellent that it would be hypercritical to pause and descant upon the style in which the English is written. It serves sufficiently well to convey the ideas, and the reader of intelligence, or the earnest student who desires to profit by the lessons of the work, will understand the intention as perfectly as though it were presented in the most refined and polished diction.

The work is thoroughly practical, and the four books—printed separately—deal with the subject in a progressive form. The first book, devoted to "general notions on music," examines those notions, and illustrates them with descriptions of spoken solfeggios and practical exercises, with synoptical notes for studying the score clefs in comparison—in itself most valuable—and for the intervals of the major and minor scales. Thus it furnishes a complete guide in this one subject. The physiological aspect of the theme is treated in the second book. A description of the anatomy of the vocal organs, with diagrams, and a number of singing solfeggios, are provided in conformity with the phonic conditions of the vocal sound. Expressive and modulated vocalisation form the series of notions treated of in the third book. There are many most valuable exercises for the development of agility and facility, and most useful guides for the study of concerted music &c. The fourth book is one of the most original portions of the whole. It deals with the study of singing in association with words, articulation, gesture, and scenic action. Every emotion which forms part of the ordinary course of dramatic expression is described, and the student is instructed in the method of presenting these varied influences in a way likely to enhance the effect of vocal teaching. As a rule these matters are best taught *a vivavoce*, but as Signor Delle Sedie has designed his book for the use of those who can never enjoy the advantage of the personal instruction of one so gifted as himself, he furnishes the next best thing by adorning the pages of this fourth book with illustrations of male and female figures in the actions and positions required for appreciable dramatic expression. Thus there are sixty-three sketches of single male or female figures, and fourteen groups of two or more, so that the eye can supplement the impressions conveyed through the verbal descriptions.

The principles of the book are influenced by sound common sense, and the author is to be congratulated upon the success which he has achieved in making his book as interesting as it is valuable, and the world of art may derive gratification from the existence of a work at once so thoroughly practical and exhaustive.

## Concerts.

### ROYAL COLLEGE OF MUSIC.

As the first Orchestral Concert held in the new room of Alexandra House may hereafter possess historical interest, it will not be amiss to give its scheme in full:

COLLEGE CONCERT (No. 48).  
Thursday, 31st March, 1887.

1. Overture . . . . .	"Leonora," No. 1 . . . . .	Beethoven.
2. Scena . . . . .	"Wo berg ich mich" ( <i>Euryanthe</i> ) . . . . .	Weber.
3. Overture . . . . .	"Manfred" . . . . .	Schumann.
4. Air . . . . .	"Io Pean" ( <i>Martyr of Antioch</i> ) . . . . .	Sullivan.
5. Scena and Aria "Eritu" ( <i>Un Ballo in Maschera</i> ) . . . . .	Miss HOSKINS (E.). . . . .	Verdi.
6. Symphony . . . . .	No. 2 in D . . . . .	Brahms.

Conductor, Prof. C. V. STANFORD, Mus.Doc.

Considering that, with the exception of some of the

brass and wood wind, the orchestra consisted mainly of players in their "teens," and that these concerts are not public, it is obvious that the standard of criticism usually applied to renderings of such exacting works would here be unjust and out of place. Yet there was no opportunity for smart allusions to "o'erweening ambition," learned references to Phaeton's disaster, and the like; and only the most unreasonable listener could fail to be gratified at a result so fruitful in achievement, and so big with promise for the future. There were moments, indeed, when the inspiration, so plentiful in the noble works undertaken, was caught by the young people, and one forgot that artists in embryo were interpreting. High praise—but no more than due.

One growl must, however, be allowed us. It would, in future, be well for the able conductor to impress upon those responsible for the "sounding brass" that, while the number of wind instruments in an orchestra is a "fixed quantity," that of the strings is not, and that therefore dynamic signs must be read, not absolutely, but relatively. "Balance of power" is as necessary to a piece of orchestral music as it is said to be to the peace of Europe. Every musician, of course, knows this *in the abstract*, but it is surprising how seldom such knowledge is applied in the concrete.

The singing was marked by great intelligence; but Mr. Price's solo was hardly calculated to modify his chie defect—that of forcing the voice. A word of praise for the judicious manner in which the orchestral accompaniments were handled must not be forgotten.

E. F. J.

#### CRYSTAL PALACE.

THE *Desert* of Félicien David, and the music from *Egmont*, briefly noticed in the last account of musical events, were greatly enjoyed by the audience, who made up for the want of numbers by their interest in the fare provided. On the following Saturday, Mozart's Concertante Quartet for oboe, clarinet, horn, and bassoon, Messrs. Malsch, G. A. Clinton, W. Naldrett, and Wotton, was attentively heard, but it did not make a very marked impression. It was felt that Mozart had said better things by other means, and bating the interest which every work from his hand excites among the lovers of music, it was felt that his fame rests securely upon the basis formed by other productions. The concert in which this work was given (April 2) also included Beethoven's "Eroica," admirably performed, F. Corder's eleven orchestral illustrations to *The Tempest*, the *Masaniello* Overture, and some vocal pieces charmingly sung by Mlle. Antoinette Trebelli.

On the following Saturday; the 9th, Schumann's *Genoveva* Overture, Spohr's Dramatic Concerto, Handel's Harp Concerto, the Sonata in A by the same, Schubert's No. 9 Symphony, and some vocal pieces given by Miss Lehmann, were the attractions offered. Madam Norman-Néruda was the solo violinist, and Mr. August Manns, as usual, the conductor, painstaking and enthusiastic.

The last concert of the season, on the 16th, was devoted to a selection of the works of Beethoven, but still the audience was very limited. At one period the announcement of such an event at the Crystal Palace would have sufficed to fill the concert-room. Now, although the band is as good as ever, and the conductor spares no pains or trouble to present the programmes in a manner worthy of their authors and of his own reputation, the assemblies seem to have lost their attraction. Those who were present enjoyed an artistic reading by Herr Kwast, the son-in-law of the late Ferdinand Hiller, of Cologne, of the Choral Fantasia. The player was cordially received, as

he deserved to be, for his reading was intelligent and artistic.

The Choral Symphony was also given at the same concert, solos by Miss A. Marriott, Miss A. Layton, Mr. Harper Kearton, and Mr. Frederic King. Mr. Manns and his band gave an excellent interpretation of the orchestral portion of the work, and the Chorus deserve credit for the courage they exhibited. This was the last subscription concert, and the papers for a *plébiscite* were distributed that the audience might express their wishes as to the pieces they would like to hear at the next concert, Mr. Manns' benefit, for which Mlle. Lilian Nordica, Madame Norman-Néruda, Mr. Edward Lloyd, M. Lasserre, and Herr Schönberger, were engaged.

The Pastoral Symphony of Beethoven gained 253 votes, Mendelsohn's Concerto for Violin 849, Liszt's Hungarian Fantasia for Pianoforte 463, Largo in G by Handel (arranged for organ, harp, and strings by Hellmesberger) 196, and the *Tannhäuser* overture 317. The performance was worthy of the occasion, and Mr. Manns was most enthusiastically received, many wreaths and bouquets being cast at his feet. The practice of offering to *prima donnas* such tributes having been written down, the principle is taking a new form.

#### ROYAL ITALIAN OPERA.

MR. MAPLESON'S short season of opera at reduced prices has been remuneratively patronised, and the audiences assembled have been apparently gratified. There have been few violent or sibilant objections to certain of the "artists" who have "strutted and fretted their hour upon the stage" during his season. This fact shows that the public is willing to accept opera, even through the medium of indifferent performances; for the performances have been frequently indifferent.

When *Don Giovanni* was given, Ravelli, the only respectable tenor in the company, got an encore for "Il mio tesoro," though he sang the runs with wrong accent, and complacently left out half a bar each time, thus proving that he had learned the song by rote, and the mistake had become concrete. With the exception of Miss Lilian Nordica and Signor Padilla, *Donna Elvira* and *Don Giovanni*, few of the other members of the company need be noticed. The conductor, Signor Logheder, an excellent musician, was betrayed into the mistake of allowing his band to play too loud, and as there were some weak voices in the cast, the result may be imagined. The most unmitigated success has been made by Madame Minnie Hauk (the Baroness Wartegg). Her *Zerlina* was a picture perfect in all its details and graceful in its general effect. As usual, her *Carmen* has been unapproachable, and, in fact, has proved the chief artistic attraction of the season. Of course the patrons of the house would like to see her in another part, but the manager seems to fear the risk of production of other works for her, while he knows that he can always command a house when she plays.

As good-natured as she is artistic, she saved the house from being prematurely closed one night. Miss Nordica was announced for *Faust*, but at the last moment was taken really ill, and could not go on. No substitute could be found. The time was near for commencing. The manager rushed off to Madame Minnie Hauk, and implored her to save him from what would have been serious trouble. She was just sitting down to dinner, but consented to appear. A substitute was found to appear in the vision in the opening scene, and the great *prima donna* arrived just in time to enter in the proper place in the

Kermesse scene. Excited by the occasion, she was in splendid form, and roused the enthusiasm of the audience to the highest degree by a splendid impersonation. In the opera *Signor De Anna* was Valentine. He has a magnificent voice, but no artistic method, and his ideas of acting are amusing. In the death scene he fell face downwards, and sang all his music to the boards in the most delightfully humorous style. They may have been edified—the audience was not.

The production of Bizet's opera, *Leila*, has at last been accomplished. The work, under the title of *Les Pêcheurs de Perles*, was originally produced at the Théâtre Lyrique, in Paris, in 1863, and was condemned by the critics. They thought it dull, and lacking in dramatic interest. The story is of an Indian girl who volunteers to act as priestess, to preside over the temple where prayers are constantly offered for the success of the pearl-fishery. She is loved by Nadir, who, hearing her voice, penetrates into the sanctuary, and thereby exposes her and himself to the peril of death by fire. His friend Zurga, who discovers them, also loves Leila, but in the end friendship over-rides jealousy. He fires the fishing huts, the lovers escape in the confusion which follows, he is seized and burnt at the stake instead. It can be imagined that in the hands of a competent artist this is a fine part. M. Lhéritier, the representative, fulfilled all expectations. He sang superbly, and acted with great power. Signor Garrulli was the lover tenor—somewhat afflicted with tremolo and bad production—and Mlle. Alma Fohstrom was the Leila; she did not always sing in tune.

The music reminds the hearer of Verdi, of Wagner, and of Gounod, the latter especially. But as Gounod and Bizet were both pupils of Halévy, some basis for similarity of style may be traced. The best work is in the scoring. This is delightful; and although there are few indications of the power to be developed a few years later in his *Carmen*, there is enough merit to show that the composer was a man of talent. *Leila* has made a great success in Italy recently upon its revival, and it may serve to occupy a good place in the affections of the admirers of *Carmen*.

#### PHILHARMONIC SOCIETY.

At the second concert of the Philharmonic Society a novelty, or rather a work over one hundred years old, was brought forward for the first time, in the shape of a quartet concertante for oboe, clarinet, horn, and bassoon, with orchestra, attributed to Mozart on insufficient documentary testimony, whilst such authorship appears by no means warranted by internal evidence, considering the fact that Mozart had his faithful imitators, just like Bach, Mendelssohn, and Schumann, in their time, and those flashes of genius which distinguished most of Mozart's larger works being conspicuous by their absence. The slow movement, written in a broad, melodious style, is at least free from those old-fashioned "fioriture" and conventional phraseology which characterise the first, whilst the third is a tedious succession of variations in the same key, and, excepting the last, in the same rhythm. Those who take pleasure in concertante playing on the obstreperous oboe and the unharmonious bassoon being few and far between, the applause which followed must be credited to the excellent performance by MM. Lebon, Clinton, Mann, and Wotton, respectively. Great success was achieved by a masterly performance of Mendelssohn's violin concerto by Herr Leopold Auer, who, although no longer the dark-haired young man, as at his last appearance here, preserved his youthful fire and energy, and his

phrasing and technique were alike excellent. Mr. Cowen's picturesque "Scandinavian" symphony was likewise capably given under the composer's own careful direction, who conducted the concert. On the other hand, Beethoven's fiery *Coriolan* overture marked *allegro con brio*, being taken at a decided *moderato* pace, represented the great Roman citizen as a very tame hero indeed. There was also a distinct absence of unanimity with the soloist in the accompaniment of Mendelssohn's concerto. Auber's slight overture to *Zanetta* was scarcely worthy of the occasion. Mlle. Nordica sang fairly well Handel's "Let the bright Seraphim," and in Mozart's "Gl' angui d'inferno" the difficult "staccato" passages were executed with faultless intonation, but the total effect was impaired by a violent shriek at the end, which suits the situation on the stage, but not the concert room.

At the third concert Sir Arthur Sullivan made his *entrée* as conductor, after sustaining the twofold shock of the earthquake at Monte Carlo and the failure of his *Golden Legend* at Berlin. Max Bruch's charming prelude to *Loreley* met with a deservedly warm reception. The performance of Beethoven's pastoral symphony, although lacking in precision, was characterised by a creditable observance of light and shade, the andante, which seems intended to portray the length as well as the serene beauty of a long summer's day, being taken at the proper *molto moto* pace. Gounod's "Suite concertante" in A for piano—"pédalier" and orchestra, which presents a "bill of fare" of every style of composition, from the pseudo-Handelian to the composer's own in his weakest mood, is a work of the most commonplace description, for which even three trombones, cymbals, triangle, bass drum, piccolo, and tambourine, fail to make amends. As the pedals were, moreover, scarcely used, and could, when used, have been more effectively replaced by the strings, the object of the piano-pédalier in the score does not appear. The correct use of this difficult instrument as a substitute for the organ was exemplified by an excellent performance, both with hands and feet, of Bach's "Toccata" in F by Madame Lucie Palicot, who played also with absolute precision the solo part in Gounod's "Suite," which is dedicated to her. For Julius Rietz's Festival Overture Mendelssohn's familiar "Fingal's Cave" was substituted. This is a pity; the first-named composer, as well as many of his contemporary writers, such as W. Taubert, R. Wuerst, Reinthaler, Gouvy, &c., being far too little heard of at the present day of composing "to order." A lengthy new duet by C. V. Stanford might—rather than proving an attractive addition to his opera, *The Canterbury Pilgrims*—with advantage have been cut out had it existed in the score; and although well declaimed by Mlle. Marie de Lido and Mr. Barton McGuckin, it barely obtained a *succès d'estime*. The same refers to Mackenzie's ungrateful scena from *The Story of Sayid*, which was delivered in capital style by the above-named tenor, whilst the lady vocalist's light soprano was over-weighted in Beethoven's "Ah! Perfido."

#### SACRED HARMONIC SOCIETY.

THE last concert of the season gave a performance of Sir Michael Costa's oratorio *Eli*. Notwithstanding a praiseworthy reverence for the name of a man who has done so much for the good of this Society, the large majority of subscribers would, however, probably not object to see this work shelved for good, along with other glories of the past, the absence of those traits of genius capable of rousing the

emotions being severely felt, for which any amount of clever writing and occasional tunefulness must necessarily fail to offer a substitute, especially in the case of a lengthy work, occupying about three hours in its performance. Vice being frequently more fascinating in outward appearance than unobtrusive virtue, the composer succeeded in investing the wicked Philistines with far more characteristic attractiveness than is to be found in the devotional platitudes allotted to the chosen people of Jehovah, or, for that matter, to the heavenly hosts themselves, whom even a stereotyped harp accompaniment fails to render anything like angelic. The chief solo parts were in the competent hands of Miss Pauline Cramer, Madame Patey, Mr. McGuckin, and Mr. Santley, and the choruses, excepting a fatal start on a wrong chord by a section of the choir, and a consequent awkward "da capo," besides occasional false intonation in the high treble notes, were on the whole creditably given. Why the favourite "March of the Israelites" should have been started at slow speed, to be gradually increased to "double quick time," unless it was intended to convey the eagerness of the (at that period) warlike Israelites to fight, does not appear. Mr. Cummings conducted.

#### PIANOFORTE RECITALS.

MAX PAUER'S second recital was again distinguished by that refined and effectively varied expression, combined with a manual dexterity of the first order, and an eclecticism for which this young artist has won just fame. In the performance of some Preludes and Fugues by Bach, the various threads which form the intricate texture of those compositions were laid bare with absolute transparency. Exquisite *finesse* marked the performance of Sterndale Bennett's favourite three Sketches, Op. 10, and requisite fire and vigour were shown in Brahms' powerful two Rhapsodies, Op. 79, whilst the execution of Schumann's Toccata, Op. 7, according to the composer's own dictum one of the most exacting pianoforte pieces ever written, requiring equal strength in each of the ten fingers, was a marvel of technical display, the cantabile subject being brought out, surrounded by an avalanche of double notes in both hands, with remarkable clearness and continuity. A perfect invasion of Slav names in showy pieces by Moszkowski, Noskowski, and Zarzycki gratified a desire for novelty, among which an elegant étude, Op. 24, by the first named may specially be recommended to the notice of pianists who are masters of the "jeu perlé," as was exhibited on the present occasion, and Max Pauer's performance of Liszt's *Don Juan* fantasia constituted in itself a certificate of first-class virtuosity. A little-known "Adagio and Rondo" by Franz Schubert, labelled Op. 145, although of inferior merit, was acceptable on account of its genuinely Schubertian opening subject. As the only flaw of the highly artistic performance, the first movement of Beethoven's Sonata Appassionata, Op. 57, was given with more deliberation, especially as regards the second subject, than the *élan* required by the character of this impassionate composition; nor does the strongly-marked accentuation and dwelling on the first note of each group of semiquavers (somewhat after the manner of Charles Hallé) in the second variation of the "Adagio" appear warranted by the composer's intentions.

Miss Agnes Zimmermann gave likewise a successful recital, blending the feminine with the masculine element in admirable proportion. This lady has so long been favourably known as one of the foremost resident exponents of classical music, that detailed comments are unnecessary. Her performance of some rarely-heard

pieces by Handel, Arne, Couperin, and Martini, besides Bach's Organ Fantasia and Fugue in G minor, arranged by Liszt, was duly marked by alternate weight and delicacy, and Beethoven's Sonata in E flat, Op. 31, was given with great refinement, whilst the spirit of Schumann's delightful "Faschingsschwank aus Wien" (in which, by the way, a slyly-introduced reminiscence of the "Marseillaise" perhaps escaped the notice of many hearers, as it did that of the watchful Austrian police, whom the quietly waggish composer intended to twit) was realised in every detail. Through a strange coincidence, the above-named sonata was selected, which contains in the trio a passage prominently but no doubt unconsciously annexed in the "Faschingsschwank." Chopin, Rubinstein, and Jensen were likewise represented in the programme, and two Paganini-Liszt's studies afforded ample scope for the gifted and graceful artist's excellent bravura playing.

#### NOVELLO'S ORATORIO CONCERTS.

AT the last Novello's oratorio concert of the season Gounod's latest oratorio, *Mors et Vita*, was given, in which, like its predecessor, *The Redemption*, a fusion of that classic form of composition, with the impassionate accents and elaborate harmonies of the modern, not to say operatic, French school of the present day, is accomplished with happy results. It must be owned, however, that in this case death is somewhat unusually preferable to life, as the flow of spontaneous invention exhibits unmistakable signs of stagnation in the second part of the work. For this the character of the text is partly responsible, since new modes of musical expression for the same thoughts and sentiments constantly recurring throughout so lengthy a composition are scarcely possible. The weakest portion of the work is, in spite of the composer's exceptional efforts to render it impressive, the "Last Judgment" episode, which utterly fails to suggest the power of raising the dead, but might at most turn the body of a sensitive musician in his grave. How much more artistic Mozart's single trombone in his "Tuba mirum," to indicate the awful event which realism must remain ineffective to portray if all the available "brass" in London were combined for the purpose, and if the composer were a far mightier genius than Charles Gounod. The performance was marked by great excellence, both in its important orchestral and choral departments, the fine attack and energy in the numerous solo passages for the bass voices being specially worthy of note, whilst the solo quartet, composed of Mlle. Trebelli, Mme. Patey, MM. Lloyd and Santley, was scarcely capable of improvement.

The two last-named singers had comparatively little to do; but Mlle. Trebelli's high and brilliant soprano, and cultured method, told with excellent effect in her important part, and Mr. Lloyd sang as splendidly as ever. St. James's Hall was well filled with an appreciative audience, and Dr. Mackenzie, who conducted, received an ovation at the end. The resumption of these concerts next season will be looked forward to with keen anticipation by lovers of choral music interpreted in a highly efficient manner.

#### ROYAL ACADEMY OF MUSIC.

THE principal item in the last "Students' Orchestral Concert," given at St. James's Hall, was Carl Heinrich Graun's sacred cantata, *The Death of Jesus*. Anything more tedious than this lengthy work could not easily be found. It is Handel, with the great master's power and inventive genius eliminated, the points of interest, such as the

opening subject of the pathetic first chorus, "His Spirit is faint," the expressive short phrases, "He goeth out and weepeth bitterly," and "O Zion's daughters, weep ye not," for tenor and bass solo respectively, and the effective female duet, increased subsequently to a trio with tenor, with violin pizzicato accompaniment, "Lament and weep," being few and far between. The numerous chorales suffer from sameness, and the interminable recitatives are almost as trying to the audience as to the vocalists, whilst, in a dramatic sense, nothing could be more absurd than the reiteration of the words from the Cross in recitative, where even the constraining necessity of melodious invention cannot plead an excuse. If, as it is said, the Berliners have listened to a performance of this work at every Eastertide since its composition, over a century ago, until last year, this must presumably be with a distinct view of doing penance at that sacred season. Chorus and orchestra were satisfactory under Mr. Barnby's conductorship, and among the soloists special praise is due to Miss Neilson's charming mezzo-soprano, of considerable range, good expression and method, including that rare attainment, a satisfactory shake. Mr. Maldwyn Humphrey's light but genuine tenor, and well-considered declamatory style, deserve likewise commendation. Mr. Alec Marsh's execution of the bass part was somewhat too lachrymose and affected, and Miss Helen Haldine's soprano lacks volume and mellowness. In the miscellaneous section of the concert Miss Kate Condy gave a lifeless rendering of Haydn's "With Verdure Clad," and the "apology" for a shake should have been omitted. On the other hand, Mr. Edward Owen exhibited a fine fresh bass voice and excellent vocalisation in the bravura aria, "Sorge infausta," by Handel. The instrumental portion included a very weak and crude overture, in E minor, by F. K. Hallersley, which should have been shelved as a student's exercise. Mr. Edward O'Brien gave an intelligent rendering of the adagio and finale from Max Bruch's violin concerto in G minor with fair technique, but a small tone, and fragments from various pianoforte concertos were performed by various students with commendable manual dexterity, but with insufficient force of expression and accentuation. The addition of the teacher's name to that of the respective pupils in the programme would be a desirable innovation.

#### LADIES' QUARTET CONCERT.

A NEW phase has been added to our musical life by a novelty, unique of its kind in London, and probably elsewhere, in the form of a string quartet composed exclusively of members of the fair sex. It is true we have a this moment a Viennese Lady Orchestra at the Royal Aquarium, but this body of instrumentalists is not entirely free from the tailcoat element, nor is the same individual artistic proficiency looked for in the orchestra as in chamber music. It is, therefore, gratifying to state that the first performance of the Ladies' Quartet, including Miss Emily Shinner, Miss Holiday, Miss Cecilia Gates, and Miss Florence Hemmings, possessed besides the attraction of curiosity that of considerable skill. Miss Emily Shinner's playing being sufficiently known, does not require special notice. Miss Holiday exhibited the important negative merit of subordination incumbent on the second violin. Miss Cecilia Gates excelled by the pure and soft tone and manipulation of her tenor, and Miss Florence Hemmings showed unusual competence on the exacting violoncello. Intelligent reading, good intonation and unanimity characterised the performance throughout, which even improved as confidence increased, in its progress from Beethoven to Schumann and Haydn, so that during the last-named

quartet the listener might, without great stretch of imagination, frequently have fancied himself at the Monday Popular Concerts. The most notable shortcomings in the former two quartets were an occasional excessive speed and somewhat exuberant power, possibly from a fear of appearing, like Rosalind, too feminine. With some further improvement in that direction, the ears will no less than the eyes be completely gratified. Let MM. Joachim, Strauss, Holmes, and associates, meantime look to their laurels. Some of our readers may feel interested to know that these clever performers teach at the King's College Ladies' Department, 13, Kensington Square. Mr. Herbert Thorndike, whose expression is better than his voice, added some songs (a lady vocalist would have seemed more appropriate) cleverly accompanied by Miss Sasse.

#### ROBERT HAUSMANN'S VIOLONCELLO RECITALS.

HERR Robert Hausmann gave two violoncello recitals, assisted by the pianist Max Pauer, and fully realised the favourable anticipations which had been based on his high Continental reputation. Herr Hausmann's playing is characterised by a rich tone, refined expression, faultless intonation, and, though nothing like the extraordinary *tours de force* exhibited with such consummate mastery by Herr Julius Klengel at a recent London Symphony Concert were attempted by Herr Hausmann, the possession of an excellent *technique* and "reserved force" was amply manifested in a selection of pieces ranging from Corelli and Bach to Davidoff and Brahms. This last-named composer was represented by his new Violoncello Sonata in F, which had met with great success at its first public production by the composer, jointly with Herr Hausmann, at a recent Hellmesberger quartet, and London *connoisseurs* will likewise agree that this sonata constitutes perhaps the most tuneful of Brahms' later works of larger design, without of course reckoning the new Violin Sonata and Pianoforte Trio also recently brought out at Vienna for the first time, being for London pleasures to come. With that excellent exponent of Brahms' music, Max Pauer, at the piano, a first-rate interpretation of the sonata resulted as a matter of course. No less excellent was the performance of Beethoven's great Sonata in A (Op. 69) by the same two artists. Among the violoncello solo pieces, a special effect was obtained by Schumann's "Stücke im Volkston," probably under the additional stimulus of the presence of the great composer's illustrious widow in the front stalls. Max Pauer contributed, in excellent style, the "Variations sérieuses" (Op. 54), one of Mendelssohn's best pianoforte works, "because least Mendelssohnian" according to some, and Beethoven's Thirty-two Variations in C minor. Whilst amateurs profess to dote on the lovely tones of the violoncello, rows of empty seats proved once more that only a "lion" or "lioness" of fashion, or a succession of inane ditties, or a troupe of negro minstrels can be relied upon to draw musical audiences.

#### POPULAR CONCERTS.

SINCE our last notice, the "Monday" and "Saturday Popular Concerts" brought forward a new important work, and a new pianist. The former was Villiers Stanford's interesting Pianoforte Quintet in D minor, Op. 25, originally introduced to a London audience by the Heckmann Quartet in December last, in which signs of the composer's *penchant* for Brahms' style of composition are not wanting, the Scherzo being the most original, and at the same time the most compact and

fluent portion of the work. Mr. Stanford again, as on the previous occasion named, executed the difficult pianoforte part in a manner as if his sole occupation centred in the practice of the keyboard, and enjoyed the valuable co-operation of MM. Joachim, Ries, Straus, and Piatti. The artistic merits of the new pianist, Herr Kivart, son-in-law of the late Ferdinand Hiller, cannot be judged to their full extent by his performance of Mendelssohn's rather hackneyed Prelude and Fugue in E minor, and by his share in Brahms' quartet in G minor. Nevertheless, a good touch and technique, and an excellent reading of those works, were distinctly manifest, with the exception of one occasion, when Herr Ludwig Straus proved, as on many previous occasions, a capital quartet leader. Herr Joachim filled this important post at every concert in a selection of concerted masterpieces in his own grand style, and delighted the audience by an absolutely perfect rendering of Tartini's "Trillo del Diavolo," which must, by the way, indeed prove such to less skilled executants, especially after listening to so exemplary a performance of this difficult work. Bach's Chaconne was likewise given in a fashion as unique as that polyphonous composition itself, and which would have done credit to two performers combined. The other "bright and particular star" at these entertainments was that altogether exceptional artist, Madame Clara Schumann, who, amongst other displays of unsurpassed excellence, gave her husband's "Fantasia" in C, Op. 17, dedicated to Liszt, a performance which constitutes a *tour de force* from any pianist, but was a perfect marvel from a lady of Madame Schumann's years. Madame Norman-Neruda, who, fresh from Continental successes, made her *entrée* for two concerts, took part with Herr Joachim in Bach's Concerto for two violins in D minor, and in Spohr's slightly dull double quartet in E minor, and Mr. Charles Halle played Beethoven's early and unrepresented pianoforte Sonata in F, Op. 10, without a slow movement, in his usual correct fashion.

Among the vocalists who appeared, Mr. J. Robertson sang, in a sickly-sentimental style, an air by Handel, and a song, "To Mary," by Miss Maude V. White, ending with the impressively poetical line, "Oh, Mary, dear, that you were here!" which was out of place in its surroundings, and met with distinct disapproval from the audience. Weber's seemingly easy, but in reality extremely difficult, air, "Nud ob die Wolke," is altogether above Miss Kate Flinn's natural gifts and attainments. Miss Liza Schumann's small soprano was outmatched by the rich volume of Miss Jansen's contralto, in the rendering of a somewhat commonplace duet by the above-named Miss M. V. White, "Du bist der Ruh," the setting of which as a duet is about as grotesque as, say, "Il mio tesoro" or "Salve dimora" would be as a four-part chorus. Rubinstein's duet, "Wanderer's Nachtlied," which followed, is better, yet immeasurably below Schubert's immortal song written to the same text. Mr. Santley sang, *inter alia*, the last-named composer's "Erl König" to an unusually mild trot at the start.

The chief interest in connection with these concerts centred, however, in the one thousandth "Popular" and last concert of the season, an achievement probably barely reached even by the "Joseph Hellmesberger Quartet" at Vienna, which has remained one of the chief attractions of each musical season since its foundation in 1849. As a matter of course, all the great artists now in London, who have frequently shed lustre on these classical entertainments, congregated to do honour to the occasion—namely, Madame Schumann, Madame Norman-Neruda, MM. Joachim and Piatti, with whom Miss Agnes Zimmermann, as the foremost resident lady pianist,

deserves to be named as a worthy associate; nor should that excellent quartet leader, Herr Ludwig Straus, and Herr Louis Ries, who, having held his post throughout the existence of the "Pops," must, if practice makes perfect, be indeed an unsurpassed second violin, be forgotten. The programme of this memorable concert consisted of familiar music. As a matter of course, the artists did their very best, and every performance was, under the circumstances, received with more than customary warmth. The chief *impresario*, Mr. A. Chappell, was called with acclamations to the platform, and, it may here be stated, was after the concert presented with a gold watch by Sir Bartle Frere in the name of the subscribers, to be followed by a purse, "in grateful remembrance" of the services rendered to high art by his enterprise. But the climax of enthusiasm was reached when Madame Schumann, led forward by that gentleman, appeared on the platform, and a laurel wreath, besides a magnificent basket of flowers, were handed to her after the performance of her solo pieces. In conclusion, cordial wishes to MM. Chappell for a fresh lease of a thousand "Popular Concerts," with increasing success. Who will be present to the end of that term is another question.

### Musical Notes.

OWING to the arrest of the French Police Commissioner Schnaebell by the German authorities, and the consequent diplomatic difficulties and popular excitement, the Paris *Lohengrin* performances have been indefinitely postponed. The prices of admission to them had been fixed as follows: on the first night, a box of eight seats at 500 francs, an orchestra or balcony stall at 50, a seat in the amphitheatre at 25; on the following nights respectively at 200, 25, and 15 francs. To what we said last month about the distribution of the parts, we have to add that M. Lamoureaux has provided a double cast: Elsa, Mme. Fidès-Devrièr and Mlle. Leroux; Ortrud, Mmes. Duvivier and Boidin-Puisais; Lohengrin, MM. Van Dyck and Jourdain; Telramund, MM. Blauwaert and Auguez; Le Roi, MM. Behrens and Fontaine; Le Héraut, MM. Auguez and Feitlinger.

UNLESS we are strangely mistaken, Saint-Saëns' *Proserpine* will have a short-lived existence. The silence which set in as soon as the first curiosity was satisfied is ominous, for it is so unlike the prolonged and enthusiastic discussions and reports that follow in the wake of new productions when the interest of the Parisians has been excited. All the critics are warm in their praise of the composer, but at best only lukewarm in their praise of his work. Indeed, if they praise the work at all, they praise only certain portions or certain qualities, but not the work as a whole. Some critics accuse him of Wagnerism, others of Gounodism and Verdiism, of faithlessness to his own theories, and of concession to the taste of the public. M. Moreno (in *Le Ménestrel*) thinks that *Proserpine* is not always happy *œuvre de compromis* between the old and the new operatic fashion. M. A. Landley (in *L'Art Musical*), after recognising Saint-Saëns' power of construction and originality of manipulation, makes a more serious charge—"They can in no case take the place of true emotion, which is the human note. Well, this note does not vibrate enough in *Proserpine*, where, on the contrary, a *parti pris symphonique* undoubtedly domineers." A Paris journalist had the happy idea to elicit the master's opinion of these opinions. "My theory in theatrical matters," writes M. Saint-Saëns, "is this: I believe that

the drama is advancing towards a synthesis of the different styles—song, declamation, and symphony joined in one equilibrium that permits to the creator the employment of all the resources of the art, and to the auditor the satisfaction of all his legitimate appetites. It is this equilibrium that I seek, and which others will certainly find. My nature and my reason urge me alike to this search, and I cannot escape from it. It is for this that I am disowned now by the Wagnerites, who despise the melodic style and the art of singing; now by the reactionaries, who, on the contrary, cling to them, and consider declamation and symphony accessories."

THE three-act comic opera, *Le Bourgeois de Calais*, by the librettists Dubreuil and Burani and the composer André Messager, has been brought out at the Folies-Dramatiques with some, but seemingly not very great, success. The music is clever, but wanting in originality.

THE new work at the Bouffes-Parisiens, *La Gamine de Paris*, affords plenty of amusement—both the words of Leterrier and Vanloo, and the music of Gaston Serpette. In his imitations—for instance, of old romances—the composer shows himself "as adroit as a monkey."

AFTER all, Verdi's *Othello* is not to be produced at the Opéra. It was evident for some time that the enthusiasm of the directors had considerably cooled; at any rate, they could not make up their minds to secure for their institution the continuance of the services of Mme. Caron, whose co-operation Verdi made a *sine quâ non*. But the resolute, proud master, who dislikes shilly-shallying, cut the matter short, and informed the directors that from that moment all negotiations were broken off. This decision, sent to his friend Muzio, and through him communicated to the rulers of the *première scène*, was worded as follows:—"Siccome nel personale dell' Opera non trovo altra artista che posso convenirmi per la parte di Desdemona, vi incarico di avvertire formalmente, in nome mio, i SS. direttori dell' Opera che da questo momento restano sciolte tutte le trattative rapporte ad Otello."

ERNEST REVER, the composer of *Sigurd*, is busy with a new opera, entitled *Salammbo*. Camille du Locle, the author of the libretto, has based the latter on Flaubert's novel of the same name.

AFTER the first performance at Berlin of Sir Arthur Sullivan's *Golden Legend*, which, owing in part to a very imperfect rendering of some of the solo parts, especially that of Elsie (Mlle. Pattini), did not produce a good impression, a second performance took place on April 2, with Mme. Albani as Elsie. Herr Otto Lessmann writes in the *Allgemeine Musikalische Zeitung* that the work, as a whole, made upon him a much more pleasing impression than he expected after the generally unfavourable criticism of the press which followed the first performance. He thinks that the composer succeeds in being sometimes really profoundly impressive in the second and the third scene, the conclusion of the latter being the climax of the work, but that the duet between Elsie and the Prince is sadly trivial, and that all that follows does not rise above the level of common craftsmanship.

THE negotiations between the authorities of the Berlin Opera-house and Felix Mottl have come to nothing, and Professor Carl Schroeder, formerly of Sondershausen, now conductor at the Rotterdam Opera-house, has been chosen for the post of *Capellmeister*—that is to say, he will have to pass through a two months' ordeal, and if he satisfies all requirements, his engagement will then be a *fait accompli*.

BESIDES concerts at Hamburg and Bremen, Hans von Bülow will next winter conduct ten of the Berlin Philharmonic concerts.

THE programmes of the concerts given during the assembly of the Allgemeine deutsche Musikverein (at Cologne, June 26—29) will comprise compositions by Liszt (*St. Elizabeth* and *Angelus*), Berlioz (*Romeo and Juliet*), Draescke (*Adventlied*, for solos, chorus, and orchestra), Brahms (*Song of Triumph*, and violin concerto), Wüllner (*Stabat Mater*), Humperdinck (*Wallfahrt nach Keverlaar*), Wagner, Rheinberger, H. von Bülow, Bargiel, &c.

THE administration of the Bayreuth festivals announces that next year, in the months of July and August, there will take place at Bayreuth a series of performances of *Parsifal*, *Tristan und Isolde*, and a third work. Thanks to the liberal support given to the undertaking by patrons, "a five-years' festival" may be looked forward to, which, we suppose, means that festivals have been projected for five successive years.

WE gather from newspaper reports that as yet the production of only one of Wagner's early operas at Munich can be regarded as certain—namely, that of *Die Feen*.

THE orchestra (*i.e.*, the place, not the players) of the Leipzig theatre has been lowered, but not enough, it is said, for the realisation of the Bayreuth effect.

HERR PAUL DE WITT has formed at Leipzig, Thomaskirchof 16, a museum of musical instruments, all in a playable condition. It aims at illustrating the course of development of keyboard, wind, bowed, plucked, and percussion instruments, from the first beginnings to the improvements of modern times.

AT the sixth and last Dresden Philharmonic concert Brückner's seventh symphony was played under Nicide's conductorship. The work, says a critic, made a "more satisfactory than unsatisfactory impression."

TABLETS have been placed on the two houses in which Liszt lived at Weimar—the Hofgärtnerei and the Altenburg.

AN Abt monument was unveiled at Wiesbaden on March 31.

AUGUST GÖLLERICH has begun in the *Neue Zeitschrift für Musik* (April 6) a list of Liszt's published musical works, which is to be more complete than the one he contributed some time ago to the *Wiener Musikalische Zeitung*.

A BEETHOVEN exhibition, containing pictures, busts, and relics of all kinds, has been opened at Heiligenstadt, near Vienna, a place familiar to those who know something of the master's life.

OESTERLEIN's Richard Wagner Museum was opened at Vienna, Allee-gasse No. 19, auf den Wieden, on April 3. Admission to it may be had daily from 10 to 5 for forty kreuzer. Among the treasures exhibited are the complete scores of *Parsifal* and the *Meistersinger*. The inaugural ceremony comprised the singing of the Bayreuth master's "Wach' auf" (from the *Meistersinger*) by the chorus of the Wagner Society, under Hans Richter's direction, and speeches by Oesterlein and Dr. Bolle.

THE unveiling of the long-talked-of Haydn monument will take place at Vienna on May 31.

RUBINSTEIN is said to be getting up a national Russian opera at St. Petersburg, a theatre being already taken for the purpose.

FREDERIC LAMOND seems to have made a hit at St. Petersburg. We hear that his remarkable pianoforte performances caused a sensation.

NEW operas produced: *Mondeszauber*, by Georg Riemenschneider (Posen); *De Bloemenbruid*, by Frans van

Herzele (Ghent); *Légende de l'Ondine*, by Romlecker (The Hague); and *Pfingsten in Florenz*, by Alfons Czibulka (Berlin, Wallner Theater).

A SECOND volume of Beethoveniana (posthumous) by Gustav Nottebohm is advertised by J. Rieter-Biedermann, of Leipzig.

OFFENBACH'S opera *Madame Favart* has been revived at the Avenue Theatre with Miss Florence St. John, Miss Phillis Broughton, Mr. Arthur Roberts, and others, in the chief parts.

A NEW opera, *The Bride of Messina*, by J. H. Bonawitzky, was performed in German (as a recital) in aid of the German Hospital, at the Portman Rooms, on the 23rd. The story is from Schiller, and the composer has written some charming melodies in the course of the work. The scoring is good, but the impression created is that the composer has too closely followed the precepts of Wagner by making too much of the declamatory passages which, however necessary to the plot, are not wholly pleasing.

THE directors of Olympia have issued a curiously interesting book concerning the building and its purposes. It is of a round shape, highly suitable for a circular, and contains articles by Godfrey Turner, Lady Florence Dixie, P. T. Barnum, Harry Furniss, and an "Ode to Olympia," words by W. A. Barrett, music by Alfred Caldicott.

MR. ALFRED CELLIER, who has been absent in Australia for some time, returned to England in time to conduct the 200th representation of his opera *Dorothy*.

MR. CARL ROSA began his season at Drury Lane on the 30th with *Carmen*, too late for notice this month, *Nordisa*, Mr. F. Corder's new opera, is to be heard for the first time in London on the 4th May.

MR. HAMILTON CLARKE has written the music for Miss Laura Villiers' new play *Vittoria Contarini*.

It is believed that the University of Oxford proposes to confer honorary degrees upon a few eminent musicians in commemoration of the Queen's Jubilee.

The *Sunday Times* makes the following comment, apropos of the performance of Sullivan's *Golden Legend* in Berlin:—"If it be a fact, as stated, that the Berlin critics met in conclave before the production of *The Golden Legend*, and decided, whether they liked the work or not, to condemn it, we can only wish the Germans joy of such honourable and reliable musical journalists. To denounce conduct of this despicable kind is not worth the trouble; to retaliate by serving German composers as Sullivan was served is an injustice of which no respectable English critic could be guilty. Let us simply treat the whole episode with the contempt it so richly merits."

MR. HENRY LESLIE gave his second concert at St. James's Hall on the 27th, with Madame Albani, Mr. Edward Lloyd, Mr. C. Santley, and Herr Schonberger to help.

BALFE'S *Bohemian Girl* has been given at the Queen's Royal Theatre, by the Dublin Amateur Operatic Society. The principal singers, the chorus, the orchestra, and the conductor were all amateurs. The performance was remarkably successful in every way.

MR. H. C. LUNN is about to retire from the editorship of the *Musical Times*, a post he has filled with distinction for many years.

A CORRESPONDENT writing from Rome of the performance of *Othello* on the 19th of April, says:—"Musically speaking I cannot pronounce the work a success. It is marvellous as the production of a man of seventy-three; still there are many signs that it is the work of an old man. The duet between Othello and Desdemona in the

first act contains the best music, and the last act is the best of the four. I cannot say I admire either the *Willow Song* or the *Ave Maria*; the latter struck me as quite an ordinary composition, but it is very much to the taste of the Italians. Much of the music is commonplace and uninteresting."

AFTER a careful study under the direction of Capellmeister Deppe, Mozart's *Don Juan* (*Don Giovanni*), has been produced at the Berlin Opera-house, in a form differing in several respects from that to which the public has for a long time been accustomed. The modifications consist in the transposition of some scenes, various changes in the stage arrangements, and the accompaniment of the *secco* recitations with the pianoforte.

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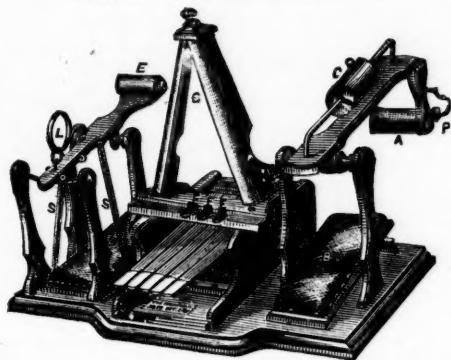
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